VOGUE

AUGUST 1

60c



Clothes for the young who set the fashion

"The Plums of Curiosity."
An article by
Marianne Moore

Continuing
good looks:
a beauty biography

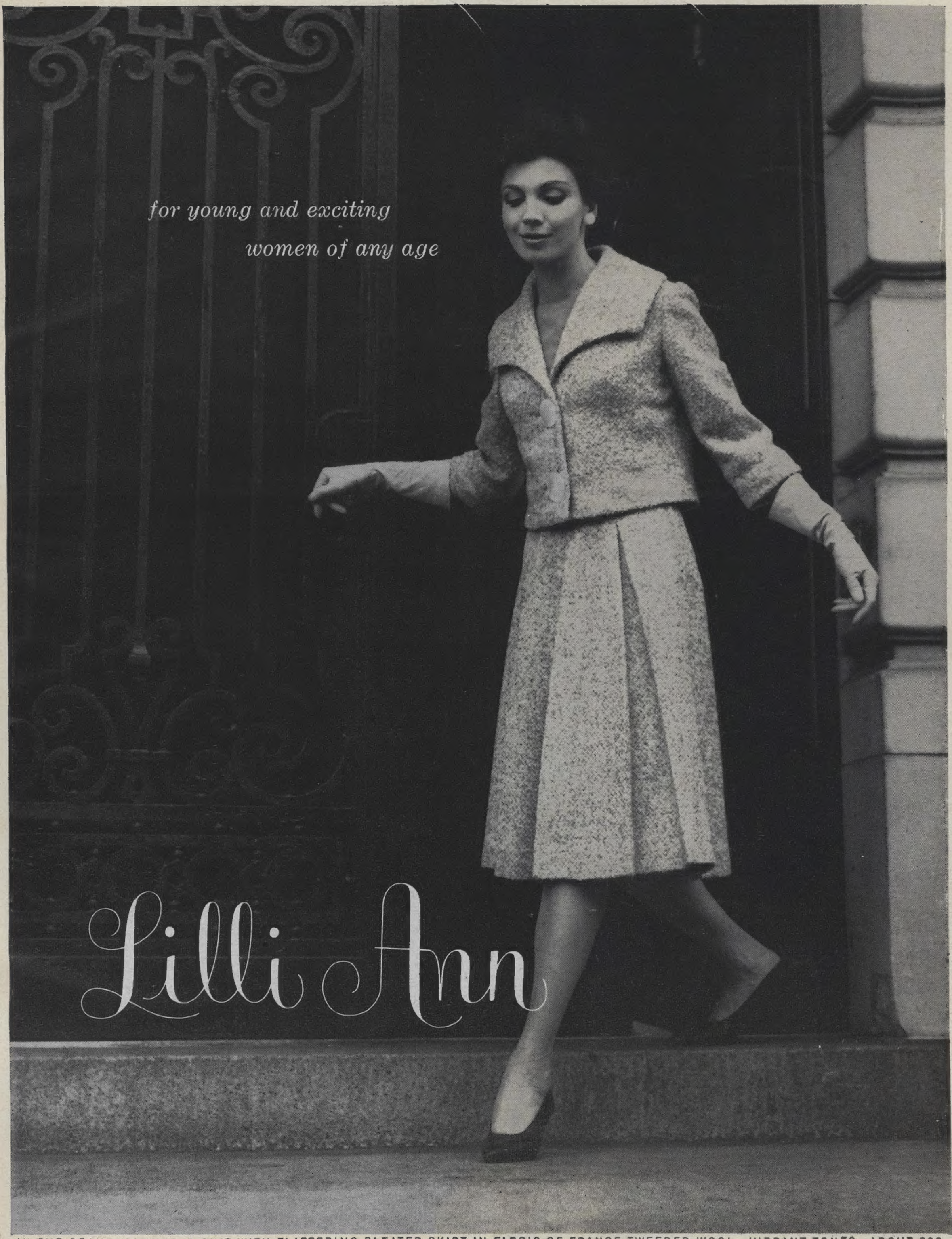
Key autumn fashions—
no waiting to wear them

The college
clothes-dollar, 1960

"Best of the Best":
quick tastes of
new books

**ADVANCED
EDITION**


THE PRICELESS LOOK OF BLOUSES...
MACSHORE CLASSICS®
this very formal, very female shirt*. . . about $6.00
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MARIA MARTEL

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

AUGUST 1, 1960

COVER:

The news here: the leopard-spotted overblouse with the spots knitted in, not printed on—making it a very new breed of cat indeed. (Without changing its spots, it could appear as a dinner sweater, with a black skirt.) Here, it's part of a three-piece suit that's news in itself—because it's three-piece; because it's a "sweater" suit, entirely of knitted wool—the bright-red jacket and skirt as well as the leopard-patterned, sleeveless overblouse. By Kimberly; about $70. Bergdorf Goodman; Hutzler's; Hudson's; Frost Bros.; I. Magnin; and shops on page 44. Revlon's Ultima lipstick, in a dauntless young colour: Boca Boca Red.



KAREN RADKAI

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Vol. 136 No. 2
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Right: Sheath shirtdress in a carefree drip-dry blend of Dacron polyester and cotton with an allover fleur de lis pattern. Black with luggage, gold with brown, dark green with light green or violet with light violet. Sizes 8 to 18. *(C-3)* **19.95**



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designed with all the news of the elongated torso,
the costume jacket to make the most of
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Left: Long torso dress in sizes 8 to 16. *(C-8)* **29.95**

Right: Print-topped costume dress in sizes 10 to 20. *(C-9)* **35.00**

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Also in chamois gold cotton corduroy. *(C-12)* **12.95**

Right: Worsted wool jersey jacket in Autumn navy with chamois gold cotton corduroy lining, standaway collar, brass buttons. *(C-13)* **22.95**
Slim skirt in worsted wool jersey to match with soft fullness at waist. Autumn navy. *(C-14)* **17.95**

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Left: Matelasse wool knit dress with self belt, elasticized waist. Blue ink or earth brown textured pattern on black. *(C-15)* 35.00

Right: Jacquard paisley patterned wool knit cardigan jacket to wear with dresses, skirts, pants. Black with white or black with oak brown. *(C-16)* 17.95

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BRONZE

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BRONZE

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BRONZE

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ALABASTER

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ALABASTER

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PINK

PINK

PINK

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FAIR

HATS BY LILLY DACHÉ

FAIR

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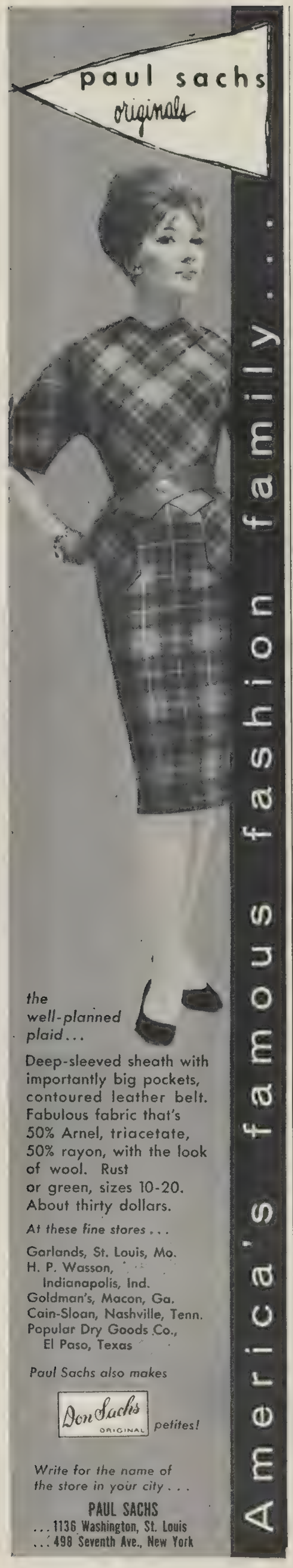
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Fashion Craft®

BEAUTIFUL SHOES

DRESS BY RICHARD COLE

Shoe illustrated: CUDDLE and matching bag. Fashion Craft shoes are $8.95 to $12.95, distant points slightly higher.
For your dealer's name, write: FASHION CRAFT, Division of Craddock-Terry Shoe Corporation, Lynchburg, Virginia.



the well-planned plaid...

Deep-sleeved sheath with importantly big pockets, contoured leather belt. Fabulous fabric that's 50% Arnel, triacetate, 50% rayon, with the look of wool. Rust or green, sizes 10-20. About thirty dollars.

At these fine stores...

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H. P. Wasson, Indianapolis, Ind.
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Cain-Sloan, Nashville, Tenn.
Popular Dry Goods Co., El Paso, Texas

Paul Sachs also makes

Don Sachs ORIGINAL *petites!*

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PAUL SACHS
...1136 Washington, St. Louis
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New reform program for problem skins



Towards the reformation of problem skins: Helena Rubinstein's new three-piece kit of medicated beauty aids promises concentrated action. The biggest news in this trio is Bio-Clear, a quick-acting cream for correcting acne. Gentle healing is its special talent, an ability *not* to dry out and redden skin while it's drying up acne. New Bio-Clear absorbs excess oil, helps to destroy blemish-encouraging bacteria. Non-greasy, flesh-tinted, it should be applied to the problem area and gently blended in with surrounding skin; it can be worn both day and night.

Bio-Cleanser, the second of the reform agents, is a fragrant, mildly foamy, pale-pink lotion that cleans deep, lathering away dirt and oil. Healing, mildly astringent, it serves as a soap-substitute for skins irritated by soap.

Third in the medicated kit, "Water Lily" Pore Lotion acts as a liquid antidote to oiliness. It cleanses, refreshes, heals—helps refine enlarged pores. It should be put on before make-up is applied, pressed on gently with saturated cotton; it might be referred to as a freshener from time to time during the day.

A crash program for skin reform calls for coordinated use of all three of these products; in less desperate cases they can be used individually. The kit, $2.95. Bio-Clear alone, ¾ oz., $1 (both prices plus tax). At Bloomingdale's.

WHERE TO BUY PETITE LADY KNITS



Akron, Canton, Ohio.....POLSKY'S
Boise, Idaho.....C. C. ANDERSON CO.
Boston, Mass.....JORDAN MARSH COMPANY
Bridgeport, Conn.....D. M. READ INC.
Butler, Pa.....A. E. TROUTMAN CO.
Cincinnati, Ohio
ROLLMAN'S—DOWNTOWN, SWIFTON
Columbus, Ohio.MOREHOUSE FASHION COMPANY
Connellsville, Pa.....A. E. TROUTMAN CO.
Dallas, Texas .....TITCHE-GOETTINGER
DuBois, Pa.....A. E. TROUTMAN CO.
Easton, Pa.....WM. LAUBACH & SONS
Eugene, Oregon.....THE BON MARCHE
Everett, Wash.....THE BON MARCHE
Grand Rapids, Mich.....HERPOLSHEIMER'S
Great Falls, Mont.....THE PARIS OF MONTANA
Great Neck Plaza, N. Y.....STERN'S
Greensboro, N. C.....MEYER'S
Greensburg, Pa.....A. E. TROUTMAN CO.
Hamilton, Ohio .....ROBINSON-SCHWENN
Harrisburg, Pa. .....POMEROY'S
Houston, Texas .....JOSKE'S GULFGATE
Indiana, Pa.....A. E. TROUTMAN CO.
Jackson, Mich.....L. H. FIELD CO.
Jackson, Miss. .....KENNINGTON'S
Kansas City, Mo.....PECK'S OF KANSAS CITY
Lake Charles, La.....MULLER CO.
Lakeland, Fla.....MAAS BROTHERS
Latrobe, Pa.....S. P. REED CO.
Lebanon, Pa.....THE BON TON
Levittown, Pa. .....POMEROY'S
Lewiston, Idaho.....C. C. ANDERSON CO.
Longview, Wash.....THE BON MARCHE
Lowell, Mass.....THE BON MARCHE, Inc.
Lynchburg, Va. .....GUGGENHEIMER'S
Miami, Fla.....JORDAN MARSH—MIAMI
Middletown, Ohio.....THE JOHN ROSS STORE
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DONALDSON'S DOWNTOWN, SOUTHDALE
Missoula, Mont.....MISSOULA MERCANTILE CO.
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New Castle, Pa.....NEW CASTLE DRY GOODS CO.
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GERTZ JAMAICA, FLUSHING, HICKSVILLE
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Ogden, Utah.....THE BON MARCHE
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Rapid City, S. D.....DONALDSON'S
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Richland, Wash.....C. C. ANDERSON CO.
Rochester, Minn. .....DONALDSON'S
San Antonio, Tex.....JOSKE'S OF TEXAS
Sarasota, Fla.....MAAS BROTHERS
Savannah, Ga.....LEVY'S OF SAVANNAH
Seattle, Northgate, Wash.....THE BON MARCHE
Spokane, Wash.....THE BON MARCHE
Springfield, Mo. .....HEER'S
Springfield, Ohio .....WREN'S
St. Paul, Minn.....THE GOLDEN RULE
St. Petersburg, Fla.....MAAS BROTHERS
Syracuse, N. Y.....DEY BROTHERS & CO.
Tacoma, Wash.....THE BON MARCHE
Tampa, Fla.....MAAS BROTHERS
Twin Falls, Idaho.....C. C. ANDERSON CO.
Walla Walla, Wash.....THE BON MARCHE
Waterloo, Iowa.....BLACK'S DRY GOODS CO.
Wilkes-Barre, Pa.....POMEROY'S INC.
Yakima, Wash.....THE BON MARCHE

Creslan®
ACRYLIC FIBER

Creslan®

ACRYLIC FIBER



WELL-KNIT COMPLIMENTS — **PETITE LADY** is first to flatter the half-sizes with fashion's great new textured knit of **80% Creslan acrylic fiber, 20% nylon.** Creslan gives these born travelers new color vibrancy, new washing ease, new resiliency that keeps them young and shapely. Sizes 12½ to 22½, about $25. Cyanamid makes the Creslan acrylic fiber; Petite Lady makes the fashions. American Cyanamid Company, New York.

CYANAMID



new

Helene Curtis

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Hair spray

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Spray as often as you like with new fine-as-mist Tempo. Tempo distributes its holding power so evenly it holds your hairdo without weighing down your hair. And Tempo never leaves a sticky film to collect dirt . . . to make you feel not quite clean.

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Choose from three types: For Dry hair, for Normal hair, for Oily hair. $1.50 plus tax.

Hair styles approved by Helene Curtis Guild of Professional Beauticians



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And what stirred up this lovely storm? SWEET MUSIC*, the bra with the *spoke-stitched* cups for fashion's newest "rounded look". A, B, C cups, 2.50. *Also* in the SWEET MUSIC family tree: SWEET MUSIC CONTOUR, A, B cups, 3.95; SWEET MUSIC *LACE* CONTOUR, A, B cups, 3.95; SWEET MUSIC *ELASTIC*, A, B, C cups, 3.00.

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the crisp excitement of the autumn air . . . sumptuous
SOFT PEDALS, the new fashion shoes with the
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*Prices Slightly Higher West of the Rockies

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Citified separates in a rich nubby textured jersey of 51% wool and 49% cotton. Grey or black.
5-15. Jumper, 29.95. Stole, 12.95. Sheath skirt, 17.95. Jacket, 29.95. Black all wool jersey blouse, 9.95.
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New clothes geometry for the school life

Right top: Solid geometry here in a washable pleated skirt of grey wool-and-nylon, with grey-and-white striped jersey of Orlon. Skirt, about $6; jersey, about $5. Both by Sacony. At Best & Co.; Woodward & Lothrop. *Right, below:* Plaid pleated skirt—without one no school wardrobe is Q.E.D. The plaid in this one is green and red wool. The blouse is red cotton, the bulky cardigan of Orlon is stone green. Skirt, about $9, and blouse, about $4, both by Glen of Michigan. Sweater by Pandora, about $7. All at Best & Co.; Julius Garfinckel. *Far left:* Two perfect parallels, this charcoal-grey wool-and-nylon pleated skirt (soap and water bather) and grey and white cardigan of Orlon. The skirt, about $7; the sweater, about $7. Both by White Stag, at Bonwit Teller; Vandervoort's. *Left:* Another angle on the plaid skirt essential, this one is green, blue, and camel-coloured brushed wool; has stitched box pleats, bias cut. Golden muffler-collar sweater knitted of Orlon. Skirt by Derby Sportswear, about $8; sweater by Regal, about $8. Both at Henri Bendel; Hudson's. *All clothes on this page: sizes 7 to 14.*







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VOGUE'S YOUNG FASHIONS IN THESE SHOPS

For your convenience, we have listed below the names of shops across the country which have many of the Young Fashions shown on pages 68-79, 84-103.

ALABAMA

Birmingham ..... Kessler's
Florence ..... Shirley's

ARKANSAS

Hot Springs ..... Montaldo's
Little Rock ..... The M. M. Cohn Co.

CALIFORNIA

Beverly Hills ..... I. Magnin
Corona Del Mar ..... O'Brien's Specialty Shop
Fresno ..... Berkeley's
La Jolla ..... I. Magnin
Long Beach ..... Schick's
Los Angeles ..... I. Magnin
Modesto ..... The Brown House
Oakland ..... I. Magnin
Ontario ..... Musette's
Palo Alto ..... I. Magnin
Pasadena ..... I. Magnin
Sacramento ..... I. Magnin
San Diego ..... The Marston Co.
San Francisco ..... I. Magnin
San Luis Obispo ..... Leonore Smith
Santa Ana ..... I. Magnin
Santa Barbara ..... I. Magnin
Stockton ..... The Brown House

COLORADO

Colorado Springs ..... Montaldo's
Denver ..... Montaldo's

CONNECTICUT

Hartford ..... G. Fox
Kent ..... The Barn Shop
Stamford ..... Ethel Allan

DISTRICT OF COLUMBIA

Washington ..... Julius Garfinckel

FLORIDA

Ft. Lauderdale ..... Burdine's
Jacksonville ..... Levy's
Lakeland ..... Gladys'
Miami ..... Burdine's
Miami Beach ..... Burdine's
Panama City ..... Lillian Kilpatrick's
Tampa ..... O. Falk's Dept. Store
West Palm Beach ..... Burdine's

GEORGIA

Atlanta ..... Rich's
Dublin ..... Stephen's
Gainesville ..... Saul's
Smyrna ..... Florence's Fashions

IDAHO

Boise ..... Carroll's

ILLINOIS

Bloomington ..... Paul Anderson
Decatur ..... Semmel's
Geneva ..... The Little Traveler
Rockford ..... Edith Parrish
Springfield ..... The John Bressmer Co.
Waukegan ..... Hein's

INDIANA

Evansville ..... de Jong's
Indianapolis ..... L. S. Ayres
Lafayette ..... L. S. Ayres
Michigan City ..... Ohming's
Vincennes ..... Joseph's

IOWA

Cedar Rapids ..... Martin's

KENTUCKY

Lexington ..... Loom and Needle
Louisville ..... The Stewart Dry Goods Co.

LOUISIANA

Baton Rouge ..... D. H. Holmes
New Orleans ..... D. H. Holmes
Shreveport ..... The Fashion

MARYLAND

Baltimore ..... Hutzler's

MASSACHUSETTS

Boston ..... Jordan Marsh
Worcester ..... Richard Healy

MICHIGAN

Detroit ..... The J. L. Hudson Co.
Holland ..... Jeane's Shop
Lansing ..... The Style Shop

MINNESOTA

Minneapolis ..... Dayton's
St. Paul ..... Frank Murphy

MISSISSIPPI

Greenwood ..... DeLoach's

MISSOURI

Columbia ..... Harzfeld's
Kansas City ..... Harzfeld's
Sedalia ..... C. W. Flower Dry Goods
St. Louis ..... Famous-Barr

MONTANA

Missoula ..... Missoula Mercantile

NEBRASKA

Lincoln ..... Miller & Paine
Omaha ..... Thomas Kilpatrick

NEVADA

Las Vegas ..... Fanny's

NEW JERSEY

East Orange ..... Doop's
Far Hills ..... Lillian O'Grady
Ridgewood ..... Jenny Banta
Summit ..... Lillian O'Grady
Trenton ..... Helen Griffith
Westfield ..... Lillian O'Grady

NEW MEXICO

Santa Fe ..... Hubbard's

NEW YORK

Albany ..... Honigsbaum's
Buffalo ..... L. L. Berger
Rochester ..... McCurdy & Co.
Rye ..... Tina MacRae
Syracuse ..... Flah & Co.

NORTH CAROLINA

Charlotte ..... Montaldo's
Durham ..... Montaldo's
Greensboro ..... Montaldo's
Winston-Salem ..... Montaldo's

OHIO

Cincinnati ..... Jenny
Cleveland ..... The Halle Bros. Co.
Columbus ..... Montaldo's
Dayton ..... Billy Lewis
Painesville ..... Jeannette Julyan
Toledo ..... Lasalle's
Youngstown ..... Livingston's

OKLAHOMA

Ardmore ..... Baum's
Bartlesville ..... Montaldo's
Muskogee ..... Susman's
Tulsa ..... Vandever's

OREGON

Eugene ..... Kaufman Bros.
Portland ..... Meier & Frank
Salem ..... Meier & Frank

PENNSYLVANIA

Hazleton ..... B. Levin
Philadelphia ..... John Wanamaker
Pittsburgh ..... Joseph Horne
Reading ..... Jeannette Shop

SOUTH CAROLINA

Columbia ..... Tapp's Department Store

SOUTH DAKOTA

Aberdeen ..... Marie O. Simmons Shop
Huron ..... Berg Style Shop

TENNESSEE

Chattanooga ..... Loveman's
Jackson ..... Holland's
Martin ..... Merry Lee Shops
Memphis ..... The John Gerber Co.
Oak Ridge ..... Loveman's
Union City ..... Merry Lee Shops

UTAH

Salt Lake City ..... Makoff

VERMONT

Burlington ..... Magram's

VIRGINIA

Richmond ..... Montaldo's
Roanoke ..... Smartwear-Irving Saks

WASHINGTON

Seattle ..... Frederick & Nelson
Spokane ..... The Crescent
Yakima ..... Lou Johnson

WEST VIRGINIA

Clarksburg ..... Broida's
Huntington ..... The Style Shop

WISCONSIN

Kenosha ..... Lepp and Company
Milwaukee ..... T. A. Chapman

HAWAII

Honolulu ..... Carol and Mary

ZEFRAN



Zefran®

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ZEFRAN acrylic—the supernatural fiber for the woman who wants everything!

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ZEFRAN®



new breed of beauty: Zefran acrylic and wool at woven by Amerotron.
Zefran acrylic is the supernatural fiber for the woman who wants everything



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for
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Splash it on lavishly. Feel it crystal-cool against your skin, refreshing, smoothing, scenting every inch of you. A delicate deodorant keeps you flower-fresh, emollients keep your skin petal-soft. Enjoy it in *Red Roses*, also *English Lavender* or *April Violets*. *$1.85 plus tax.*

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Creslan

ACRYLIC FIBER



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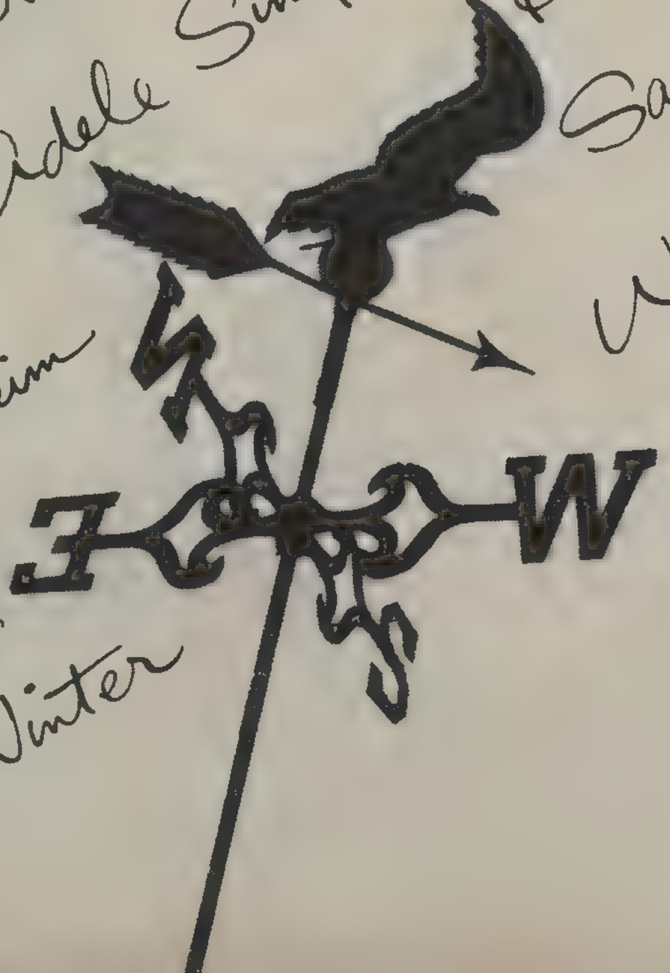
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Luis Estévez
Ceil Chapman
Bill Atkinson for Glen of Michigan
Pat Sandler for Highlight
Seymour Jacobson
Sophisticates
Betty Carol for Rosalie Macrini
Vera Maxwell
Marjorie Mon'selle
Tony Raphael
Rappi
Sylvan Rich
Junior Simpson
Stella Sloat
Ina Mere
Hannah Troy
Masket Brothers
Samuel
Mr. Mort.
Dorothy O'Hara
Wragge
Bill Blass for Maurice Rentner
Samuel Roberts
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NEW TALON ZEPHYR! FABULOUS NYLON CLOSURE WITH

Introducing the revolutionary Talon Zephyr, biggest advance in fashion closures since Talon, Inc. invented the zipper. It's completely new in every way. Zephyr's all-new, all-nylon spiral design gives it the lightness and flexibility of fabric . . . the softness and warmth of fabric, eliminates that unpleasant metal feel. And because color lives forever in Zephyr . . . can't wear off . . . it banishes forever the raw hardware look from fashion. The new Talon Zephyr is incredibly small . . . yet incredibly strong. It's virtually snag-proof too. But even if fabric or thread should get caught in the coils, the willowy new Talon Zephyr is magically self-healing! (Just bend it in half to open . . . and

V • In Canada Lightning Fastener Company, Limited

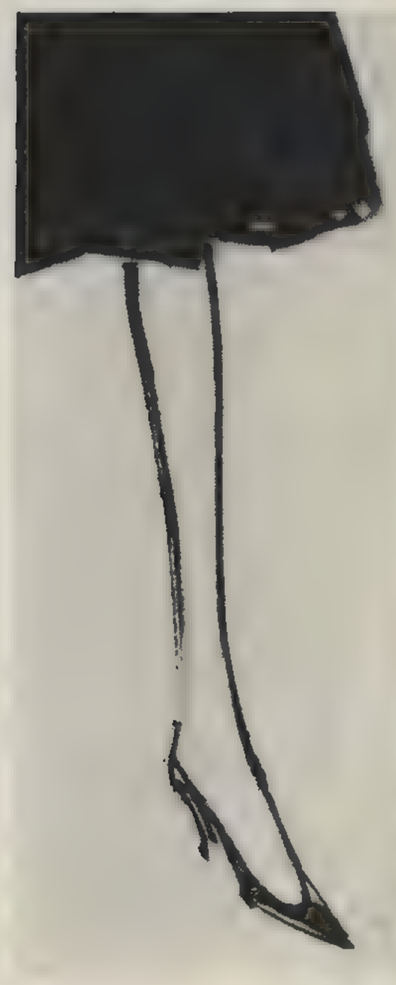
THE FEEL AND FLEX OF FABRIC!

remove fabric. Then zip it down . . . zip it up . . . and Zephyr "heals" itself.) Even the Automatic Lock is new! It has a built-in safety feature to preserve it from accidental damage. So keep a weather-eye out for the new Talon Zephyr when you're shopping for new skirts and dresses. It's sweeping into the fashion world because it's sweeping the hardware look of metal zippers right out of fashion.

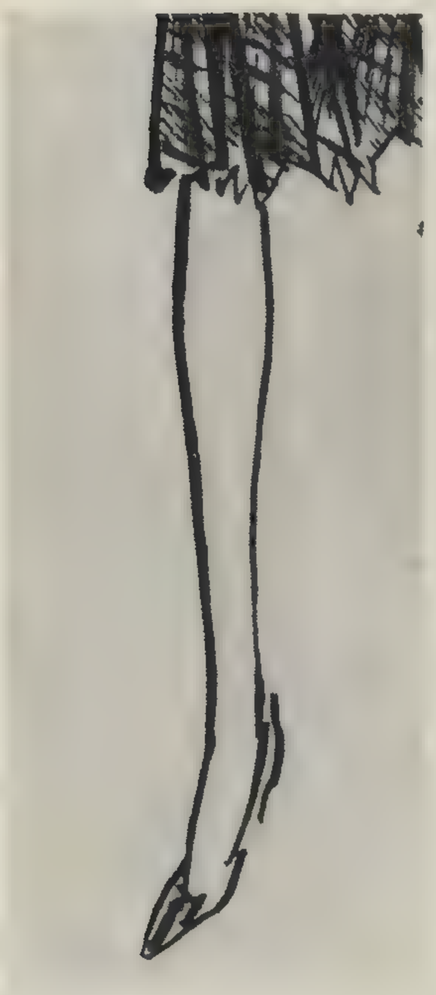
BLOWING UP A FASHION STORM

Talon ZEPHYR

TAKES THE HARDWARE OUT OF FASHION



New high-speed aids to young leg beauty



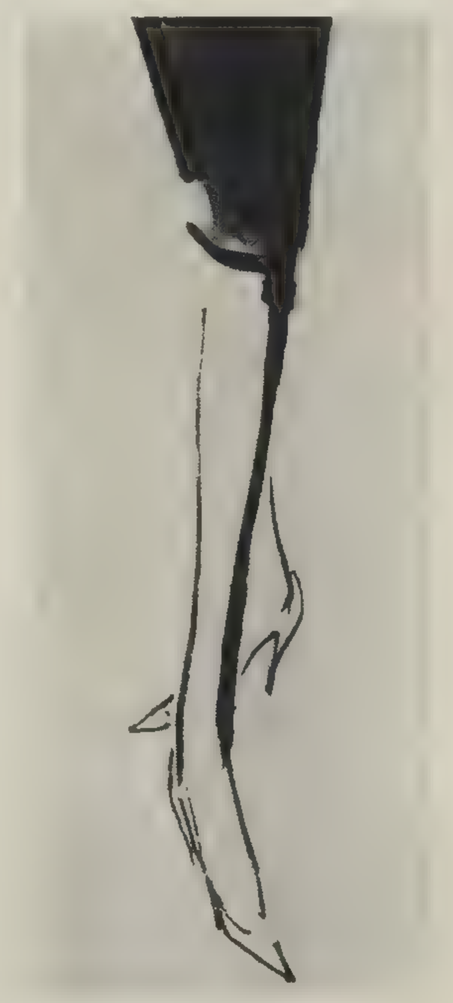
For young legs—in fact, for legs of all ages: new speedier, easier shaving and waxing aids.

Especially for women: new Plush Shave Creme, a fragrant, foamy, pink lotion to use with a safety razor. It softens the skin and insures smooth shaving. By Helene Curtis, $1.35*; at Bloomingdale's.

The new Lady Remington electric shaver has push-button adjustability for close or gentle action, a high-speed motor and roller combs. By Remington; $18.50*. Altman's.

Quick cold wax technique: a wax-coated cloth strip. Press it on evenly, then peel off in one lightning motion; no regrowth for six to eight weeks. Box of three strips (ample for both legs), $3. My Epil, by Ella Baché; at Bonwit Teller.

*PLUS TAX



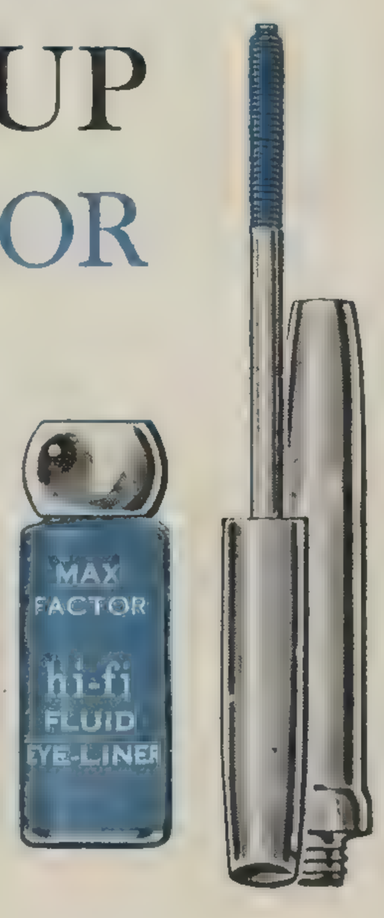
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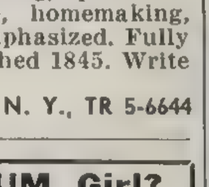
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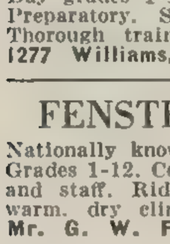
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*Name*_____

*Address*_____

_____

*Girl*_____ *Boy*_____ *Age now*_____

*Present school*_____

*To enter grade*_____ *in*_____ *19*____

*Type of school preferred*_____

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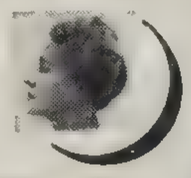
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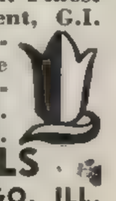
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A noted publisher in Chicago reports there is a simple technique of everyday conversation which can pay you real dividends in both social and business advancement and works like magic to give you added poise, self confidence and greater popularity.

According to this publisher, many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

To acquaint the readers of this magazine with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a 24-page booklet, "Adventures in Conversation," which will be mailed free to anyone who requests it. No obligation. Simply send your request to: Conversation Studies, 835 Diversey Parkway, Dept. 115C, Chicago 14, Ill. A postcard will do.

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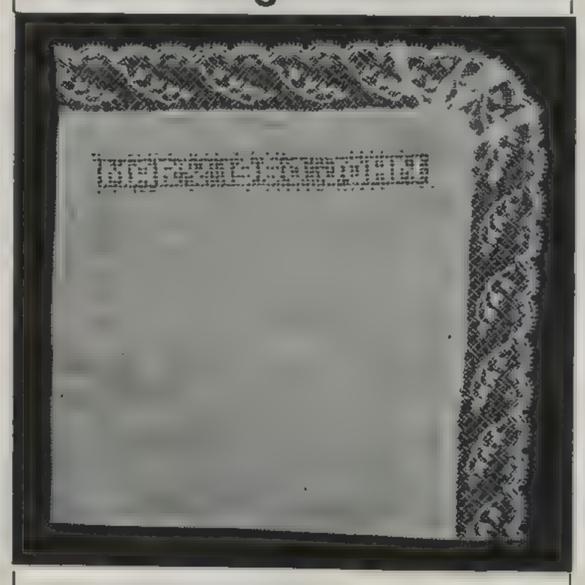
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EVELYN MARCIL

SHOP

1. Hooded sweater, sketched with its top down (collar converts to a wide-winged cowl hood). Long-grained knitted wool: gold, red, blue, white, or green, trimmed in grey; 34 to 40. By Olympic Originals, $11.98. Arnold Constable, 453 5th Ave., N.Y.
2. Handmade, from Tiffany's collection: a silver and vermeil lemon ($145); silver orange ($145); vermeil artichoke ($160); all inc. tax ppd. Tiffany, 727 Fifth Ave., N.Y. 22.
3. Long-handled pink puff—the easy way to powder back or shoulders, in this bare-back season. Fluffy feather puff on a Lucite handle. $1 ppd. Coets, Box 67, Milltown, N.J.

Natural-hair wigs at a good-news price: they're permanent waved, in many styles and in a choice of 17 hair colours; or for a small extra charge you can have a wig dyed to order. Elasticized to fit most head sizes. $39.95 ppd. from Herman Products, Dept. V., 164 Clymer St., Brooklyn 11, N.Y.

3



2



SHANNON





4

HOUND

. . . late summer shopscape



5

4. Nuggety, iridescent, blue-grey: cultured baroque pearls, two 4-strand necklaces here, with tall oval shell clasps that are set in gold-plated sterling siiver. $75 each plus tax, ppd. From International Gem, 15 Maiden Lane, New York 38, N.Y. **5.** Shaggy slippers of Orlon, with leather soles, little heels, in a carrying case. Gold, ivy green, or red; in sizes 5 to 9. $4.30 ppd. Elizabeth McCaffrey, Dept. SH8, Northport, N.Y. **6.** A scattering of semi-precious stones: amethyst quartz chips on handcrafted goldtone metal cases. Also with jade, rose quartz, turquoise, topaz quartz. Pillbox, $3.35; cigarette case, $4.75 inc. tax, ppd. Mary Chess, 106 E. 57th St., N.Y.

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6.



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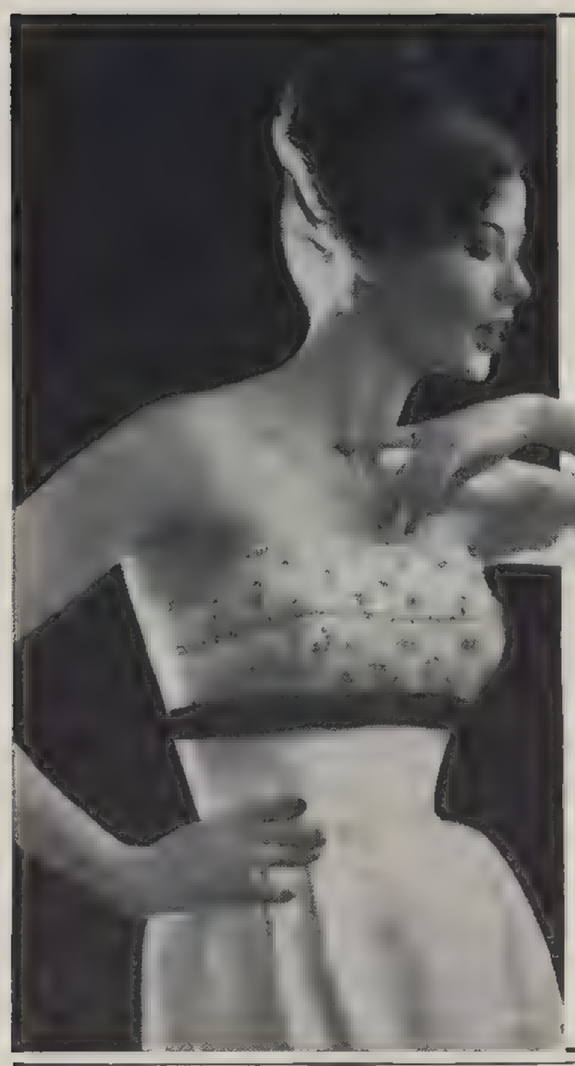
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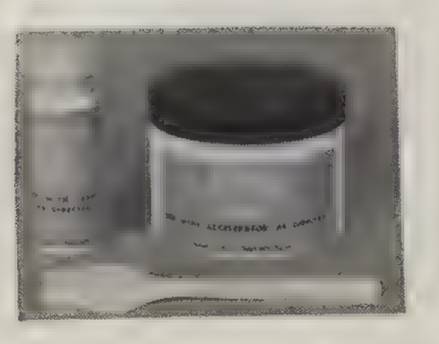
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SHOP



EVELYN MARCIL

1

1. Back-lacing buccaneer boot of soft calfskin with a supple ribbed rubber sole, foam rubber insole. Black, bone-beige, white; sizes 4 to 10 medium; 5 to 10 narrow. $6.95. Old Pueblo Traders, 622-VCS, South Country Club, Tucson. Ariz.
2. Six-sided faïence vase from Italy—a reproduction of a Moustiers design. Red, blue, or green on white; 7½″ high, with frog lid. $16.50 ppd. Henri Bendel, 10 W. 57th St., N.Y. 19.
3. Portable face-savers: Quickies—refreshing cleansing pads, 17 in a purse-size compact: 39c. Refill jar of 100, $1; both plus tax. Caswell-Massey, Ltd., 518 Lexington Ave., N. Y. 17.

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For problem hair (tinted or bleached) there is a permanent wave based on painstaking care and on a conditioning cream, V.S3, applied before the wave is begun. $35 without cut. Victor Sabatino Salon, Tailored Woman, 742 Fifth Ave., N.Y.



2

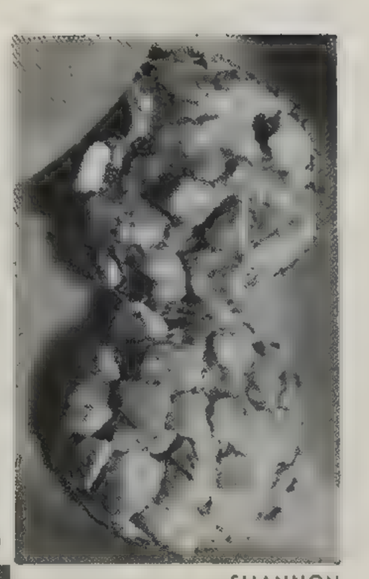


GRIGSBY

3

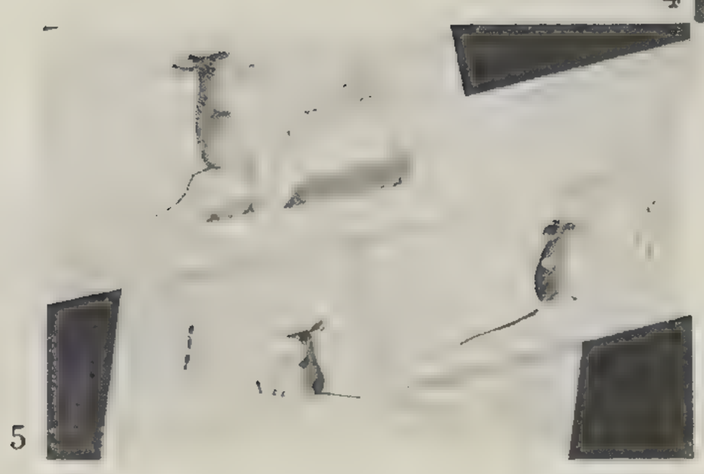
HOUND

...August perspective



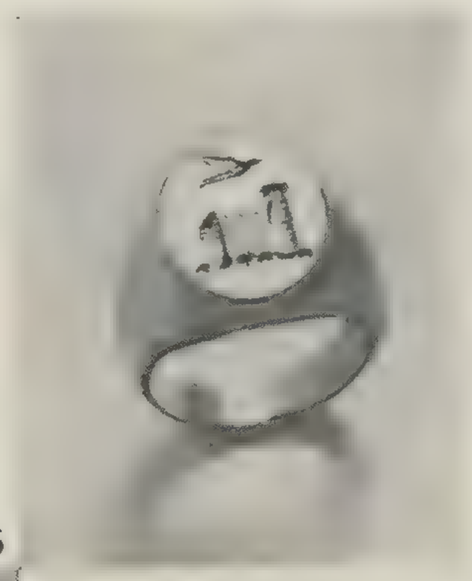
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SHANNON



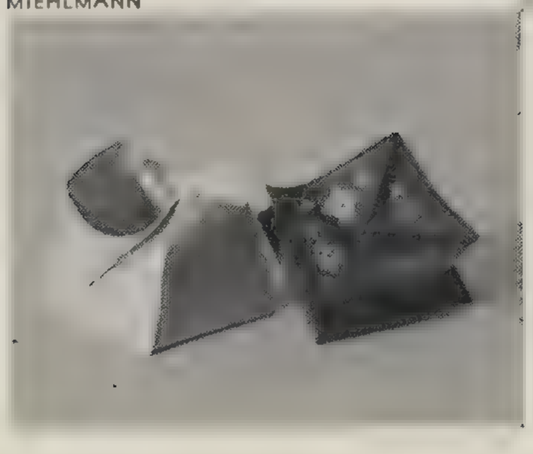
5

4. Unpolished turquoise chips, heaped high on 14-k. gold-plated backings: handmade earrings to wear with late summer's dark dresses. About ½" wide. $6.95 inc. tax, ppd. Marion Batory, 4 W. Lakeshore Dr., White Meadow Lake, Rockaway, N. Y. **5.** Pear-shaped mice: Dudley Huppler drawings, postcard-size reproductions, to use as enclosures or to hang in a nursery. $2 doz. ppd. Wakefield-Young Books, 746 Madison Ave., N.Y. **6.** Your family crest, ferreted out and then engraved for you on a woman's 18-k. gold signet ring—an unusual genealogical service from a jeweller. $99, tax inc., ppd. Send ring size and family name to: Merrin, Dept. V, 530 Madison Ave., N.Y. **7.** From Morocco, little leather change purses, hand-tooled and embossed with designs in 24-k. gold. In a choice of red, yellow, ginger, navy blue, green, or beige. $1 each, ppd., tax inc. Annette's, 222 Commercial St., Provincetown, Mass.



6

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7



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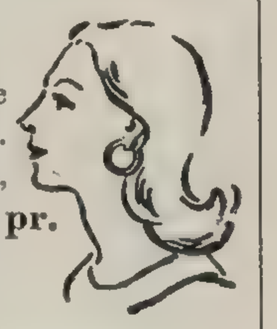
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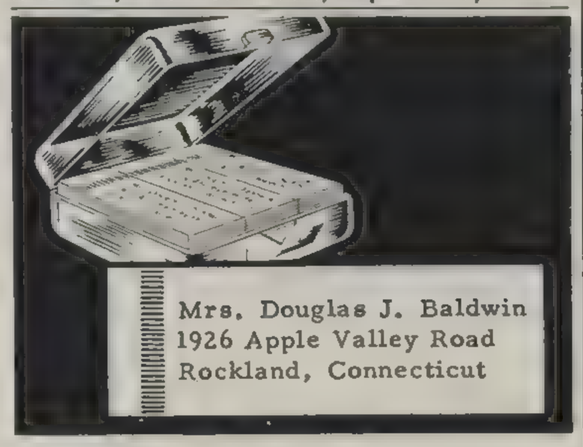
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Vogue's Travelog

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Kentucky Country

Around 1840, a Kentucky preacher defined heaven, for his flock, as "a Kentucky of a place." Such fierce native partisanship to one side, Kentucky is, particularly in the early fall, an attractive place for a holiday.

Even abroad, Kentucky means the Bluegrass—that sweep of eroded limestone in the north of the state where the horses grow. What also grows in the Bluegrass is tobacco, tawny acres of it, as well as the corn and maize that give bourbon its silky flavour. As American as the World Series, bourbon takes its name from Bourbon County in the Bluegrass.

South of the Bluegrass, down where Kentucky meets Virginia and Tennessee, is the fairly new (since 1955) Cumberland Gap National Historical Park, twenty thousand acres of lakes, mountains, and forests. There, the principal attraction is the Wilderness Road. Pioneered a year before the Declaration of Independence, this was the trail cut by Daniel Boone, hired by private land speculators to open up the old Cherokee claim south of the Kentucky River. In the Cumberland country now, life, as a local newspaper once wrote, "does not thrash wildly around."

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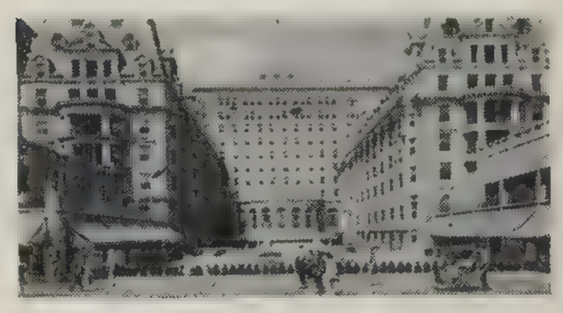
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ATLANTIC CITY



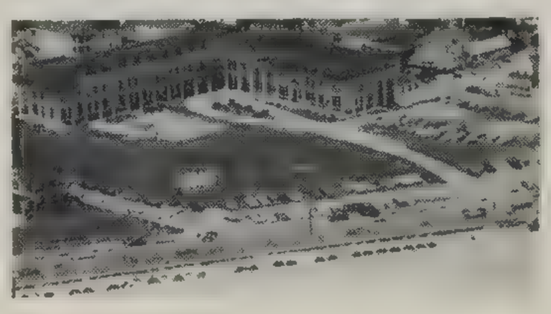
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VOGUE

AUGUST 1, 1960



LEOMBRUNO-BODI

*V*ogue's eye view of a new young success

That's a success you're looking at, that swagger of fake leopard—not a coat-in-the-wind or a comer but the real, foursquare, hands-down McCoy. In Texas, for instance, which is not what you'd ordinarily think of as strong July coat-country, one store was whizzing through its second *re*-order by July.... Well, while we're always delighted to spread the word about a cross-country fashion sweep, we're not so dazzled that we can't account for every tick of this coat's appeal for the young. First off: it's got dash—miles and miles of trenchy, devil-may-care dash (dash, in young fashion circles, ranks considerably above heart). Secondly: it's got dash to spare—for pants in the country, for dresses in the city, and we, for one, see it slinking off to the theatre over something thin and long and equally fascinating. Third: the price is right—$110 just about does it. By Dan Millstein, of Dynel-and-mohair (Sidney Blumenthal fabric). Bonwit Teller; Hudson's; Neiman-Marcus; I. Magnin.

Clothes for



the young who set the fashion

If "young" is likely to catapult you right past these pages—hang on. We've a whole group of women in mind this issue, and for all we know they're class of '42. Age couldn't matter less. This is what does: they look young. They think in a direct, young way. And fashion has been on their thought-wave for years. By which we mean: the young not only set the fashion, they egg it on—they approach the subject of clothes with such a disarming blend of open-mindedness, tough conviction, and just plain what's-in-it-for-me-ism, that there's hardly a designer in the world who hasn't, at one time or other, been won around to the young point of view. The flourishing sweater-and-skirt life in America traces back to its influence. And the T-shirt dress. And the fact that women's shirts and raincoats thrive at Brooks Bros. The young call the fashion-shots, is the point; this year, this way.... **The brilliant tweed suit.** This is not to be taken as evidence that the young have kicked over the grey-flannel traces. That's not the way they operate—would you toss out a Coromandel screen in the face of a Chippendale windfall? This is more like it: when something new and good and bristling with excitement arrives in fashion, the young often spot it first, wear it first, and wear it without any rabbity nonsense about if-it's-a-year-for-brightness-it-must-be-curtains-for-grey. Young closets are models of co-existence which, this season, will be immeasureably brightened by tweed suits of really stirring colour. There are several on view further on in these pages, and it seems worth mentioning here that, apart from *(Continued on next page)*



KAREN RADKAI

MRS. FREDERICK AMES CUSHING lives in Syosset with her husband and young son; and lives, most days, in the kinds of clothes she's wearing at left—beautifully cut pants, sweaters, shirts, put-overs. Evenings at home, the formula varies hardly at all—though the pants are apt to be brocade and the tops silk. Alternately, she likes long, thin, Chinese-y dresses which look absolutely ravishing on her slender, five-foot-seven-inch figure. ("I'm really just awfully skinny," said Mrs. Cushing, who isn't, and who wears three-inch heels because "my husband is six-five.") Coral and a scorchy, grown-up kind of pink are the colours she likes, but beige, black, and white are the stalwarts of her clothes-life—day and evening, country and city. She's worn her thick dark hair just this way—short and breezy—for the past five years. "When I was eighteen," she said, "I saw a photograph of someone coming out of a swimming pool, dripping wet and really crew cut, and I thought, that's for me!" And it was. Here, Mrs. Cushing wears a beige wool sweater set, twill pants. Cardigan, about $15; pull-over, about $13. By Catalina. Best & Co.; L. S. Ayres; Famous-Barr; Meier & Frank. Glove-y moccasins: Henri Bendel. Laverne chair.

The young who set the fashion

the fact that they all give a lovely light, there are other rather striking similarities. All, for instance, come with blouses—an event that, in terms of time-saving, decision-absolving, and downright attractiveness, seems to us to rank right up there with the invention of automatic drive. All have easy skirts—not necessarily full, but limbered up and prancy, definitely. Third: to a suit, they all look marvellous when they're rigged out with more of the same brilliance—the idea of suit, hat, and lipstick all of a colour is one that hasn't been around in young fashion for a long, long time and it looks, suddenly, fresh and spectacularly right. **The little-nothing hat.** This is the one that may well go down in fashion-history as the hat that melted the young hat-resistance. Couldn't have been cinchier, actually: these little nothings of bright velvet—gob-shaped, hot-cake-shaped, or whatever—are packed with charm. Clap-on-head is all the wearing instructions—no complicated hat-manoeuvrings in this hat area (clearly, no small part of its appeal). Part of our entrancement with the improved hat situation springs from the fact that, as noted above, little-nothing hats do wonderful things for brilliant tweed suits—and match them brilliance for brilliance, incidentally. They've a pretty terrific way, too, with the great new joltingly black-and-white tweeds, as you'll see if you flip through pages 97-99. (For that matter, colour in any form—gloves, bag, shoes—is the zingiest thing that could happen to black-and-white now.) **The sweater-set suit.** The other suit look to hit the big time this year has its origins so deep in the classic past, the wonder is that nobody thought of it before. No matter; the sweater-set suit was worth waiting for. It is, as you'd expect, sweater-like right down to the hem of the skirt. The salient point, though, is: like many suits in the know this season, the sweater-set suit comes with its own blouse—usually a put-over, and often unsleeved, but always part of the deal. **The new put-over length** is how long? Well, we've seen some that we wouldn't hesitate to call tunics, and none that was higher than a hipbone. But we can tell you this about all of them: they're not only longer than they were, they're more interesting. This-year put-overs are a rangier crew, for one thing, often sashed in with an easy drawling sort of tie, often in the most delectable cream-and-butter colours; and at least one—on the crest of the new rage for fake fur—is bogus zebra. On the strength of this new *(Continued on page 72)*

MISS WENDY VANDERBILT, the daughter of Mrs. Edward B. McClean and Mr. Alfred Gwynne Vanderbilt, has, at twenty-one, just begun to hit her fashion-stride. "My clothes used to be awfully unassuming," she said recently. She thinks they're a lot more interesting now. Here's what she likes: any colour with a trace of blue in its veins, black, red—but at a distance; close to her face, "red makes my skin look odd." She wears a good bit of eye make-up but very little, very light lipstick (her point, one highlight per face is enough). She adores at-home pants and put-overs, thought the costume we photographed her in was "great fun." Small, small-boned, she observes none of the small-girl fashion clichés. "Actually," she said, "I find being small quite convenient—boys are *always* taller." At right, she wears a fake zebra put-over, red flannel pants. By Nelly de Grab. Put-over of Avisco rayon and nylon; about $16. Milliken wool pants; about $12. Miss Bergdorf of Bergdorf Goodman; Hutzler's; Neiman-Marcus. Monkey-fur rug, from Georges Kaplan. (For shops in other cities, see page 44)



KAREN RADKAI



The young who set the fashion

fashion substance, in fact, we predict this: put-overs taking over in odd-jacket places. Which brings us to: **odd jacket in.** It's no secret that the young have a gift for whipping separates into top-notch look-condition. Suit looks, a specialty. And what they count on in this connection is a never-fail supply of spanking little jackets in untricked shapes, stand-by colours—no whimsy here; these jackets triple in brass, remember. (For a report on the current supply, see page 92.) **Country coat luxe.** Any young woman with a proper sense of clothes-values knows where the $$$ go. Namely, on the fashion that works hard. High up on that list: the fur-struck coats on pages 90 and 91—sensible as small cars, and as fraught with dash. **New dress-shapes.** Sweater dresses are still with us (no young woman in her right fashion-mind would dream of giving them up) but differently: skirts are measurably eased, and the tops loose and blousing (as it happens, real sweaters are relaxing in the very same way now). Second dress-shape to turn your attention to: the one with the long-stop torso and a full measure of skirt activity. The photographs on pages 86 and 87 will give you a good idea of what this is all about—as well as make it scrupulously clear that when this dress is tied, it's tied at great leisure. **The real-fur action.** To begin with, there's lots of it—on suits, on sweater-set suits, in coats and on coats. The furs are fur-standards—mink, nutria, Persian lamb, opossum, to name just four that you'll find in this issue of Vogue alone. **Sweater looks, evening angles.** Everyone knows that the young have a particular soft spot for anything that smacks of a sweater's narrow-sleeved, round-necked, leotard-like simplicity. Do they simply sit back and think how divine it would be if somebody translated these things into evening terms? They do not. Instead, they cause deliciousness like this to happen: brocaded evening dresses with small, covered, sweater-ish tops and strict little belled skirts. See for yourself—there's a long and short version on pages 102 and 103.

The brilliant tweed suit

Stop-light brilliance, easy skirt, a blouse of its own—the suit that qualifies on all three counts is the one to keep your eye on now. (Not, as it happens, a difficult thing to do: the new tweed brilliance can be picked out as easily as a spot of sun in an overcast sky. Or, for that matter, as easily as a street light in the twilight zone—little evenings are definitely in the line of suit-duty here.) There's more tweed brilliance on the next pages, and a way of wearing it all that strikes us as riveting—with a little-nothing velvet hat that echoes the suit-colour, lipstick in the same cheering vein, the palest stockings.

At right: red tweed brilliance, red wool jersey put-over, and a muffin of red velvet, tipped on rakishly. Leonard Arkin suit, of Anglo wool tweed; about $85. Madcaps muffin beret; Meyers Make gloves.

All: Bonwit Teller. Suit, also Harzfeld's; Neiman-Marcus; I. Magnin. Laguna earrings.

The just-right lipstick: Brilliant Red by Lilly Daché.

KAREN RADKAI



Tweed brilliance—the new young suit idea The suit to look for now: the one that's a brilliant colour, that comes in three parts, or seems to; and has a full skirt that moves at a clip.

Below: Mauve wool tweed with as much suit-news as the traffic will bear—the jacket's easy, the skirt's a breeze, and there's an overblouse in the same blithe-tweed spirit.
By Finger & Rabiner; about $95. Beret—a violet hot-cake of velvet—by Madcaps.
Both at Lord & Taylor; Montaldo's; Halle Bros.; Hudson's. Laverne sofa.

Right: Raspberry tweed, of wool-and-reindeer hair, that gets the three-piece idea across in half the time—under this nonchalance of jacket is a sleeveless dress, full-skirted, string-tied.
By Sportwhirl, of Strong, Hewat fabric; jacket about $25, dress about $25.
Emme Boutique gob-hat, of bright pink velveteen. All at Lord & Taylor; Dayton's; I. Magnin.

Earrings by Coro. Seamless bone-coloured stockings by Archer.

Valentine shoes. Hat reflection, left and right, Cutex lipsticks in to-the-point colours: Violet on the one hand, Sweet Pink on the other.



KAREN RADKAI





LEOMBRUNO-BODI

More young tweed brilliance

Above: You may have known this about beige for years, but it bears repeating—when it's charged with black, and when there's a blonde inside, not even red crackles more vigorously. Inside this beige brilliance: Miss Cheray Zauderer—who couldn't be blonder. Worsted suit—black-edged jacket, skirt, and unsleeved put-over—by Briarbrook; about $80. At Henri Bendel; Famous-Barr; I. Magnin. Black suède gloves by Aris.

Left: Yellow tweed with everything a suit needs to get ahead in the world this year—sunny disposition, a put-over with yellow racing through the Paisley, gathered skirt. Fell-Bass suit. Jacket, about $45; skirt, about $23. Both, of Anglo wool. Cotton put-over, about $12. Yellow velvet beret from Mr. John Boutique. All: Bonwit Teller. Suit, also Hutzler's; Frost Bros.; Frederick & Nelson. Bur-Mil Cameo stockings. Valentine shoes. Guanaco throw from Georges Kaplan. Lipstick: Max Factor Café Frappé. (Shops in other cities, page 44)

KAREN RADKAI





The new young rage for the sweater-set suit

Sweater sets, yes. But sweater-set suits are a whole new thing—three parts are what they come in now, and as substantial as suits is what they are as a result.

Left: Knitted wool sweater-set suit, reversible every step of the way—apricot's on view here, camel is on the flip side, and the permutations go on and on.
By Heatherton; about $110.
At Saks Fifth Avenue; Jenny's; Frederick & Nelson.

Above right: Sweater set with the new suit-status in beige tweed; marginal notes in black. By Briarbrook, of worsted-and-silk; about $70. Lord & Taylor; Frost Bros. Millerkins shoes.

Directly right: Bright red wool, knitted like sweaters, put together the way suits are—cardigan, put-over, pleats. At the neckline of the sleeveless put-over, beads in bunches—cranberry, russet, gilt and crystal.
Suit, by Goldworm; about $60.
At Lord & Taylor; Dayton's.
Shoes by Valentine.

Both pages: Laverne chairs.

KAREN RADKAI





PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . The minor thinkers at the conventions who gave a baroque touch to their TV comments with the continual phrase, "political posture."... The summer-night pleasures of the Thursday-night jazz concerts in the pooled garden of New York's Museum of Modern Art, with everyone sitting, among the Moores, on rented cushions. . . . S. J. Perelman and his paperback book, *The Road to Miltown*, a series of inspired insanities with such chapter titles as " 'M' Is for the Migraine that She Gave Me."

PEOPLE ARE TALKING ABOUT . . . The movie, *From the Terrace*, a wide waste of Pennsylvania Gothic in which Paul Newman gets a Wall Street partnership by a triple play: hard work, the abstention from pleasure, and fishing out of a pond the grandson of the chairman of the board. . . . Frank De Vol's record, *The Old Sweet Songs*, with really such old sweet songs as "Peg o' My Heart."... The quick trick fun of the two short films by Robert McCarty and Robert Gaffney shown during the two overtures of *Bye Bye Birdie*.

PEOPLE ARE TALKING ABOUT . . . The number of good foreign taped transcriptions from London, Moscow, Paris, Rome, India, Japan, Germany, Canada, giving news, music, intelligent talks on New York's Municipal Radio, WNYC. . . . *The Work of an Ancient Hand*, a novel by Curtis Harnack who possesses a cool bloom style and the fortuneteller's talent of making quite ordinary people fascinating.

PEOPLE ARE TALKING ABOUT . . . The asininity of releasing at the same time two movies on the same subject: in *Oscar Wilde*, Robert Morley gives his famous impersonation, against the rapier Sir Ralph Richardson as the prosecutor; in *The Trials of Oscar Wilde*, Peter Finch brilliantly shows Wilde partly in high spirited success, enchanting his friends with green-carnation wit as he moves towards ruin. . . . The honey and vinegar of the Margaret Halsey book, *This Demi-Paradise*, with its understanding moments about life in a suburb, especially in this description of snowfall, that "interlude of breathlessness and magic" when a child comes home: " 'Oh, Mommy!' she said fervently. 'I'm so glad to be *me!*' "

GORE VIDAL, a many-faceted writer whose aim is to entertain —and that he does superbly—frequently writes in this octagon-shaped library of his 1820 house with its six fat white columns and its handsome front facing the Hudson River. From that house he is now running in the 29th District of New York for a Democratic seat in the House of Representatives. (If he wins, he will return to Washington where he grew up in the house of his grandfather, Senator Thomas P. Gore of Oklahoma.) At this moment his political comedy, *The Best Man*, is a hit in New York, and two movies, *Suddenly Last Summer*, for which he wrote the screen play, and *Ben-Hur*, for which he wrote much of the script before the chariot race, are hits in and outside the country. At times he writes a television play, at times appears on television panel programs—a polished, intensely critical, good-looking man with a curious smile, half-deprecating and half-pleasured at a demolishing phrase. He once accurately described the dropsical prose of a colleague as Near English. At thirty-four, Gore Vidal—writing in this red-and-white wallpapered room with his back to two earlier authors, a white plaster head of Cicero and a bronze copy of Rodin's head of George Bernard Shaw—wants to get on to serious stuff. That, too, will undoubtedly work; his comedies work, his novel worked, his movie scripts work, his television plays work, and so does he.

EVELYN HOFER

The plums

The adventure, the enjoyment

EDITOR'S NOTE: *Marianne Moore, one of the five most famous living American poets, is a strongly delicate woman with blue eyes, white hair, a spreading curiosity, and a sense of accuracy so intense that she differentiates between the feel of velvet and of velour. Gentle but not soppy, thoughtful without pressure, she has been recognized as a major mind for years, has won some fourteen distinguished awards, has nine honorary degrees. When she leaves her Brooklyn apartment for Manhattan, she goes over the Manhattan Bridge to see the Brooklyn Bridge which, she once said is calm, consoling.*

As a connoisseur of tame excitement, I have really looked for some thirty years at Brooklyn and I find it rather curious and quite dear to me.

Decorum marked life on Clinton Hill in the autumn of 1929 when my mother and I came to Brooklyn to live. An atmosphere of privacy with a touch of diffidence prevailed, as when a neighbour in calling costume, furred jacket, veil, and kid gloves, would emerge from a four-storey house to visit the meat market. Anonymity without social or professional duties, after the conflicting pressures of our life in New York, was welcome.

It was not unusual in those days, toward teatime, to catch a glimpse of a maid with starched cap and apron, tea service in charge, at the parlour-floor windows of one house, screened by a Gauguin-green miscellany of glossy leaves, elephant-ear-sharp and rounder, amid ferns and tiny palms from the sill up, and more than ever grateful by contrast with starker windows.

Brooklyn might be called a city of trees. One spring, a scarlet tanager from a migrating flock chose as refuge, to which it returned through several days, a nearby magnolia in bloom-bouquet, jewelled by the caprices of a living jewel. Best of all, giant English elms in Washington Park emerged black through a mist of incipient emerald leaves.

Erasmus Hall, justifiably incorporating the name Erasmus, maintains an eminence in classics matching the severest of collegiate standards. Packer Collegiate Institute: search the world and you could not find a saner elegance, teaching more initiate, equipment more modern, together with a deep reverence for bequeathed value. Its rare-book collection, oak-panelled chapel, shadowy organ, and gowned choir bring to life for me a linen-backed child's book I once had, *The Robin's Christmas Eve.* With beak parted to sing, scarlet breast lighted by a shaft of sun aslant the nave from painted windows, the robin was shown resting on a church pillar wound with thick-berried holly.

At the Brooklyn Technical High School, a boys' school with a handsome confirmation that it is technical, one observes in the entrance floor the cast brass zodiac, not yet worn away by the burnishing of countless feet. However, some who walk on it day after day, I was surprised to find, have never noticed it.

For its library school and prowess in design (engineering and aesthetic) Pratt Institute, renowned in the neighbourhood and throughout the country, is an apex in performance, like its flagpole—clean-cut from its angled circular stone bench at the base to the gilded pineapple at the top. Pratt Institute Free Library, no longer open to the public, was for me on coming to Brooklyn a veritable alpine or desert rescue. The row of new accessions near the circulation desk went to one's head, new books appearing almost simultaneously with the advertisements. In the stacks, related items in a subject often became more important than the particular quest. And sometimes one came on startling finds acquired from private library dispersals. By the stairs of polished oak, wide and easy, to the Periodical Room on the second floor, one found a room aired and kept with unlapsing vigilance; newspapers in the racks, *Littell's Weekly* in cinnamon cover, *The Yale Review*, obdurate against my timidly persistent product, and richly counteracting the thought of its cruelty; *The Illustrated London News* on stout glossy paper, and *Natural History*, in a copy of which I found Dr. Hatt's pangolins with text and camera studies, vivid substantives for their reclusive behaviour and scaly integument.

At the foot of Clinton Hill, The Brooklyn Institute of Arts and Sciences (Arts without an "s" originally) has a telescope on the roof, large enough to attract the initiate who confer with initiates, while gapers, expecting high-powered lenses to make brightness brighter, stand dejected upon finding the blaze of Sirius a mere hesitant glow. In the structure of the Institute certain materials intrinsically seem to me a feature: the interlacing Italian-Irish designs of the ground-floor concourse are related in period to the ground-floor mosaics in the Plaza Hotel in Manhattan. Then, for some stonemason, a triumph: the unpieced aspect of the staircase, satin-smooth, uniformly oyster-grey marble with massive cylindrical hand-rail adjoining the wall in a deep groove.

One winter, I attended so many presentations in lecture room or auditorium I was pitied at home for not being able to sleep in the building—where some days I spent the morning, afternoon, and evening. If one takes time for a thing, one should get as much of it as possible, I felt, so I usually sat near the front. On a certain evening I was so near the speaker's

of curiosity

of really looking at what you see

BY MARIANNE MOORE

"material," selected from the Staten Island Zoo snake house by Curator Kauffeld to supplement his theme that snakes are an asset, as barely to be missed by a red racer. It shot from the chromium tree which accommodated harmless snakes into the lap of a boy in the front row, an incipient herpetologist evidently; or did the snake know him?

Daniel Gregory Mason, lecturing in that room with piano to illustrate, made me like Brahms (not previously a favourite with me), demonstrated the principle of restatement after contrast and the nature of ornament, enlivening the series with such anecdotes as that of the impassioned woman who rushed up to Brahms, inquiring, "Is this the great Brahms?" Brahms replied, "His brother; you will find him over that hill." In the auditorium, Thornton Wilder all in one evening discussed biography, poetry, fiction, and drama. George Russell, the Irish poet known as Æ, was impressively unexaggerated in his attitude to dreams and extrasensory phenomena. He told of visualizing from Dublin a certain house in New York, both street and number, associated with a man's death; the details verified by word received later.

In 1937 on February 16, Stravinsky, in an all-Stravinsky program, no doubt exemplified the principle of restatement after contrast. I can only testify to the focussed mind of the performer—his rapt preoccupation with what he was doing, nicety of attack, fire, and tempo, projected with a continuousness disabling judgment. I hear him still—holding one in suspense, dazzled; a puzzle in perfection of hoarded intentionalness.

For anyone with "a passion for actuality," the camera often seems preferable to any other mechanism; or so I felt in 1896, enthralled by Lyman Travelogues at the Opera House in Carlisle, Pennsylvania. As sequel to lantern slides, cosmoscope, and stereopticon, Brooklyn Institute movies were an Aladdin's revel. The documentary I should most like to see again is *Night Mail* with W. H. Auden's recitative dramatizing the mail train's nonstop run from London to Scotland: the natural with the technical—steam from the locomotive and fog on the meadow—a concentrate: the literal giving point to the figurative:

> "As it rushes past the farm and no one wakes,
> a jug in a bedroom gently shakes."

The Brooklyn Museum, although representative, is not so vast as to justify the impression that gathered art can be the most lethal form of exhilaration. It has "the" Peruvian double-fish motive textile, a closely woven parallelogram with widely spaced pairs of fish in pale thread on maroon; there is almost a floor devoted to finely jointed carapaces by Japanese armourers. There are costumes, including a French mull Empress Josephine long dress with high waist, embroidered in a tiny flower-cluster design, appropriate to a Leghorn hat with pale-blue streamers in a Turgenev picnic-scene by a waterfall.

Beyond Prospect Park's knolls, elms, lake, and bridal paths is the Zoo, ideally compact yet varied. One summer day when I was there, a Brahman zebu, with hump and pale velour ears which it allowed to be felt, stood out of doors near a wide-meshed fencing which enclosed a yard with a tree, not far from the small cats. Among them, an ocelot with pale-dark matching stencil of horned owl richness paraded coldly; next a typically inquisitive ring-tailed coati-mundi. Launched from their shelter like stones from a sling, in twenty- or thirty-foot arcs, a herd of impalas soared down a run bordering meadow grass where two young bears were playing, hugging and staggering till one of them withdrew to a raised slab of rock and lay down.

Opposite the Zoo, the Botanic Garden, with willows and birds by a brook, is yellow in spring with forsythia—Brooklyn's flower—but not too much. It has rock plants, a wild-flower garden, plots for children, pools of tropical and hardy water lilies, Japanese cherries, a rose garden, beautifully divided by narrow grass paths, and a fragrance garden for the blind, built up so that the plants may be touched.

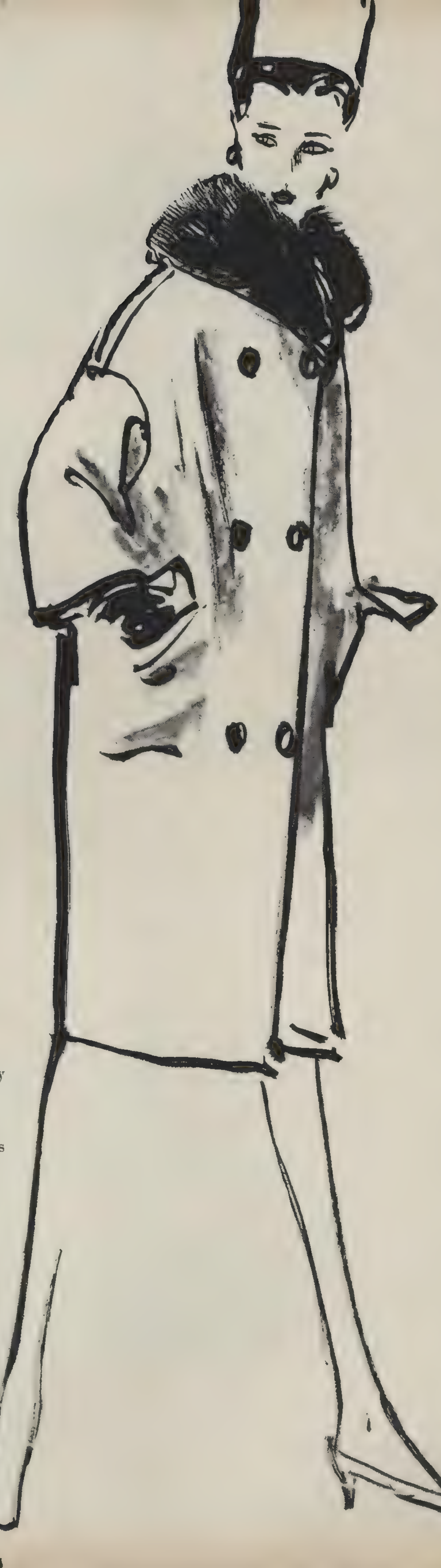
The Bridge. The thought of a bridge can be fraught with fantasy, a sense of leisure, shade under willows or at sunset, a pair "enjoying the breeze from a fishing boat." Brooklyn Bridge is, however, synonymous with endurance, sacrifice by John H. Roebling whose death resulted from a foot crushed by an incoming ferry when he was surveying for the bridge; with death for his son, Washington A. Roebling, who suffered caisson bends; and with heroism on the part of Mrs. Washington Roebling, who mastered calculus and engineering with one objective, the completion of the bridge. It was opened May 24, 1883—a stern triumph, this feat—memorialized by the cables, towers, and centrally fixed arcs of filament united by stress, refined till diaphanous when seen from the Manhattan Bridge, silhouetted by the sun or the moon.

Another humanly stirring memorial is the plaque in Squibb Park at the end of Middagh Street, to Edward Robinson Squibb, a fiery Quaker and idealist with a love of art, a raciness of mind, and a technical capacity with the drive of a Polaris missile. (*Doctor Squibb: The Life and Times of a Rugged Idealist* by Lawrence G. Blochman—an enthralling story. Simon and Schuster: 1958.)

The name Squibb a hundred *(Continued on page 140)*







The new young fur action

What the young know is that elegance can be established by a detail, particularly fur detail, with the eminent, classic furs, mink, nutria, Persian lamb, to mention three. The new young fur action is immediate, elegant, and realistic. "Who has head-to-toe chinchilla carpeting?" as one of our young fashion editors put it. It's the Anna Karenina fur collar, the little suit jacket lined or collared in fur that count. And counted out on these pages are clothes with the telling fur details that the young love.

Left: A boyar abundance of collar in nutria on a three-piece brown suit, the overblouse of the same worsted sharkskin. By Kasper, about $160, at Saks Fifth Avenue; Hutzler's; Julius Garfinckel.

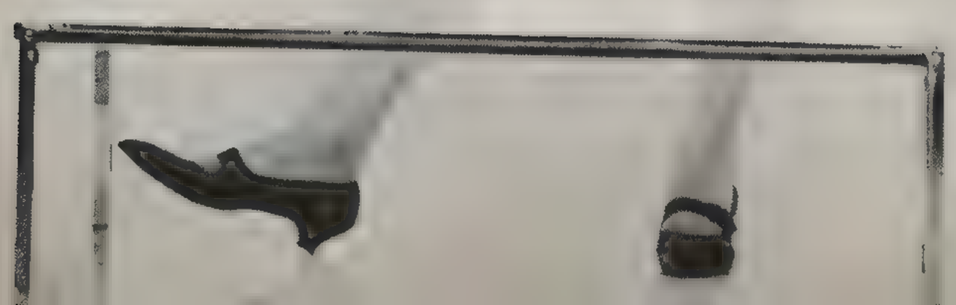
Above: Grey Persian lamb about the wrists and neck of a grey tweed suit with a gallant little jacket and hussar-like frogs across the front. Sleeveless overblouse of grey satin. By Donald Brooks of Anglo wool, at Lord & Taylor; I. Magnin.

Right: A small bulk of black-dyed mink collar on a brilliant red tweed coat. By Brittany of Anglo fabric, about $190. Saks Fifth Avenue; Dayton's.

KAREN RADKAI







New young shape: the long-stemmed dress

One of the definite shapes of the season, the long-stemmed dress was first launched by Givenchy. The young have settled on it like honeybees. Its distinction: the waist is only intimated by the sash, which no fashion personality will think of tying tightly.
Left, above: The waist long and supple as a tulip stem, this black and white Glen plaid wool dress is worn with its own plaid sash tied lightly as if the waistline *were* a stem. By Sportwhirl, about $30 at Miss Bergdorf of Bergdorf Goodman; Wanamaker's, Phila.
Left, below: A tweedy fiery red stem here, sleeveless for day—this season's evenings, however, are sweatered and unbare. Wool dress by Cabana, about $30 at Lord & Taylor; Neiman-Marcus; I. Magnin. Millerkins shoes.
Right: Flash red flannel long-stemmed dress; its stole, worn with Catalonian bravado, is lined with bogus burunduki (a Sidney Blumenthal fabric of rayon-and-cotton). By Mr. Mort, in junior sizes, of Stevens wool. About $50 at Lord & Taylor; Harzfeld's.

KAREN RADKAI



VOGUE, AUGUST 1, 1960



Young fashion naturals

THE NEW PACE THEY SET

These are the facts: young American women live in "country" clothes—so attractively and with such esprit that what may have started as a knockabout clothes lark is now a full-fledged national look. Natural is what the look is, and change is what keeps the bloom on it. Which, this year, accounts for the news on these eight pages: Shetland pull-overs, for instance, jammed with roses—this is exactly the kind of character that edges fashions up to fashion-natural status. Trenchy raincoats with a gain in offhand luxe. Cashmere sweaters as loose-limbed as put-overs; and put-overs, themselves, inches longer—light years worldlier. And so forth through these pages—which, for the record, were photographed in Central Park. Now *that* ought to give you an idea of the scope of fashion-naturals country.



MISS DINA BURNABY, *left and right,* a recent graduate of Stanford University, looks the way the Chamber of Commerce would like to imagine that all young Californians look—leggy, glowing, fit. At left she wears one of the new printed Shetlands—browns, red, and black on off-white. $20. Beige corduroy pants by Jack Winter, of Cone fabric; $10. Both, Peck & Peck. At right, Miss Burnaby wears a reedy, turtle-necked sweater dress of beige wool jersey. By Anne Fogarty, about $40. Glentex stole. Both, Saks Fifth Avenue. Dress, also Frost Bros.



MISS CYNTHIA MONROE, *above right,* is a student at Sarah Lawrence, wears her butter-yellow hair straight as a child's. The blond sweater dress she's shown in here has the news of an enormous roll of collar, a great deal of blousing over an easy skirt. By Junior Sophisticates, of basket-woven wool tweed. About $60. Bendel's Young-Timers; Hudson's. Impala handbag by Walter Katten: Henri Bendel.

KAREN RADKAI



YOUNG FASHION
NATURALS U. S. A.



The new country-coat luxe

Tremendous dash—the country coat that doesn't have it isn't worth owning. But the one that does, happens to be in terrific supply right now—for which, thank the young who live in coats like these. Their theory: when you ride a fashion hard, that's the one to put your money on.
Left: Apart from sheer good looks, what a proper country coat ought to be able to provide in abundance is great warmth and a long, long life line. Scoring, here, on all three points: natural-coloured sheepskin, the furry side—cosily—inside. $150. Grey wool flannel pants, by Haymaker; $35. Both: Henri Bendel.
Above, right: Fur coat with all the fur inside—than which few things can be more cosy.
For the woman whose country life is limited, but who feels tempted all the same, our advice is: don't resist—there's a blaze of city glory in a coat of this calibre. Of putty-coloured suède and natural brown opossum. By Bonnie Cashin; about $450. Lord & Taylor; Blum's, Chicago; Neiman-Marcus. Sunglasses: Kobley & Stern.
Near right: Beige cotton poplin coat with so much natural dash, it seems almost superfluous to mention that it's a raincoat when you want it to be. Meanwhile: it's splendidly trenchy in spirit, has a plushy lining, and an enormous collar of Australian opossum. By Modelia; lining of Orlon fabric by Borg. About $70. Saks Fifth Avenue; Julius Garfinckel.

KAREN RADKAI



YOUNG FASHION
NATURALS U.S.A.



Odd jacket IN



The shape is reliable, the colour trustworthy, and in almost any situation involving separates, the odd jacket is the one you count on to clinch the look. (This-year note: more and more put-overs are displaying the same talent for organization now.)
Right: Chamois tweed cardigan that could claim responsibility for some of the best suit-looks around. For a start, we like this: the cardigan over a loose beige cashmere with a giant-turtle collar, and a skirt plaided in chamois, orange, tobacco. Cardigan, about $30; skirt, about $20. Both by Evan-Picone, of Strong, Hewat wool. At Altman's.
Hadley sweater, about $30; Bergdorf Goodman.
Everything, also Halle Bros.; Neiman-Marcus; I. Magnin.
Left, above: Cognac suède clip of a jacket with a curly white lining, and a visible knack for laying good country looks straight on the line. Jacket, lined with Dynel, about $90; beige wool jersey pull-over, about $18; black-and-white plaid wool skirt, about $35. All, by Sportswear Couture.
Henri Bendel; Wanamaker's, Phila.
Left, below: One of the first put-overs to join the odd-jacket ranks—grey worsted jersey, longer, lanky, tied in that deliciously random way that's become an authentic stamp of a fashion natural. This, $13; the matching, newly wide pants, $15; by Cabana. Paisley scarf. All: Lord & Taylor. Separates, also Jenny's.

KAREN RADKAI

YOUNG FASHION
NATURALS U.S.A.

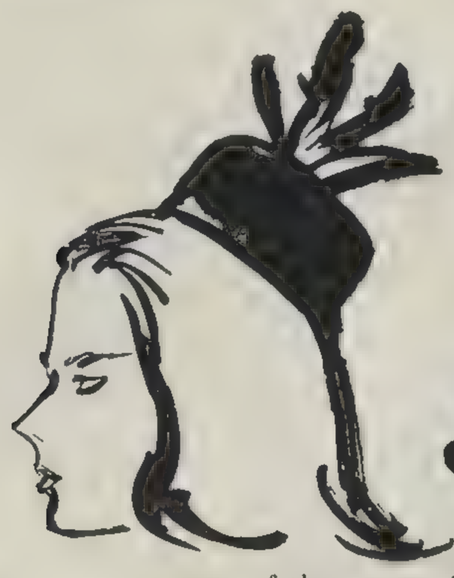
The put-over change–
new length;
new colours

KAREN RADKAI

We've always loved put-overs, but
this year here's how we like them best:
when they're inches longer—often inching
right over into tunic-country, in fact;
when they've so much fashion-substance
they could easily be worn for jackets.
Left: Butter-tweed put-over cut out
to do great things for white silk shirts.
Of Creslan and wool (Ria Herlinger
fabric). This, the shirt, and grey wool
flannel skirt, about $110. All, by
B. H. Wragge; at Bonwit Teller; Hutzler's;
Hudson's; Neiman-Marcus; I. Magnin.
Fur handbag by Greta. Lipstick:
Germaine Monteil's sun-drenched Tamango.
Right: Plaid wool put-over—a
stirring of beige and blade-green—
in the new tunic length, tied with *esprit*.
The put-over-ee: a pair of narrow taupe
corduroy pants. Put-over, about $23;
pants of Crompton cotton corduroy, about $13.
Both, by Toni Owen; at Saks Fifth Avenue;
Julius Garfinckel; Rich's; L. S. Ayres.



The young go back to hats



Firecracker pillbox, worn here by Beatrice Whistler Dabney. Red velveteen pillbox with cocarde rampant; by Betmar, about $7. At Bonwit Teller.

Sign of the new season: the young head, hatted and happily so. At left are the gob hat and (sketched) the firecracker pillbox —two of the new millinery persuaders that are wooing the young away from bareheadedness. Miss Beatrice Dabney, who wears the pillbox, is an artist, the great-great-great-niece of James McNeill Whistler; she'll have her first New York show at the Sagittarius Gallery in November. Miss Dabney doesn't often wear hats but when she does she likes something unusual, to make her feel "like a different person." The secrets of success of these two hats: they're not ponderous, they're comfortable—easy to "plop on," as one girl put it—and they have dash. We think they could be the T-shirt dresses of the hat world, worn, as we show them, in every colour from pink to cognac—in white satin, black velvet after six. Gob hat of cognac velveteen: by Emme Boutique, about $11; Bonwit Teller; Neiman-Marcus; I. Magnin. Gilt earrings: Bonwit Teller. To wear with cognac: Tussy's Amber Red lipstick.

Black and white with colour added

Most black and white patterns this fall have a shot of colour—cognac or lemon, for example. If not, they're newest and most daring if they're worn with colour—with lime green, with tangerine, red, or chamois. On both pages here, a put-over dress in a black and white Glen plaid wool with cognac stripe. Top, about $19; skirt, about $23. At Bonwit Teller; Wanamaker's, Phila.; Burdine's. *For shops in other cities, see page 44.*

KAREN RADKAI



Black-and-white herringbone tweed jacket, box-pleated skirt, *left*, worn with this dash of colour: a gold-black-and-white tie silk blouse in a ladybug print. Jacket, bound in black leather, about $25; skirt, about $18; both in Stevens wool. Blouse, of Maxwell silk, about $13. All, by Mr. Mort Sportswear, in junior sizes. Black velvet pillbox, grosgrain panache: Betmar. All, at Bonwit Teller. Costume, also: Frederick & Nelson. *Right:* A black-and-white plaid dress of wool-and-nylon (Milliken fabric); round collar; soft black kidskin belt. By Nantucket Naturals. About $45. The touch of colour here—a bright golden-yellow beehive fez by Madcaps. Dress and hat, at Altman's. Dress: L. S. Ayres.



Black and white with colour added

Red-and-yellow topping for black and white, *left:* red mohair jacket lined with bright-yellow silk, bright-yellow wool jersey shirt, over a wool tweed skirt crossbarred in black and white. All, by Ellen Brooke. Jacket, about $60; shirt, about $18; skirt, about $50. Red velvet *vie-de-bohème* beret by Madcaps. All: Lord & Taylor. Separates, also Neiman-Marcus; I. Magnin. *Right:* Red spicing for black and grey—a red-black-grey plaid wool overblouse (about $25), and skirt (about $30). Alternate overblouse (not shown), in black ribbed wool jersey; about $25. All, by Sloat. At Altman's; Hutzler's; I. Magnin.

Young accessories that set the fashion

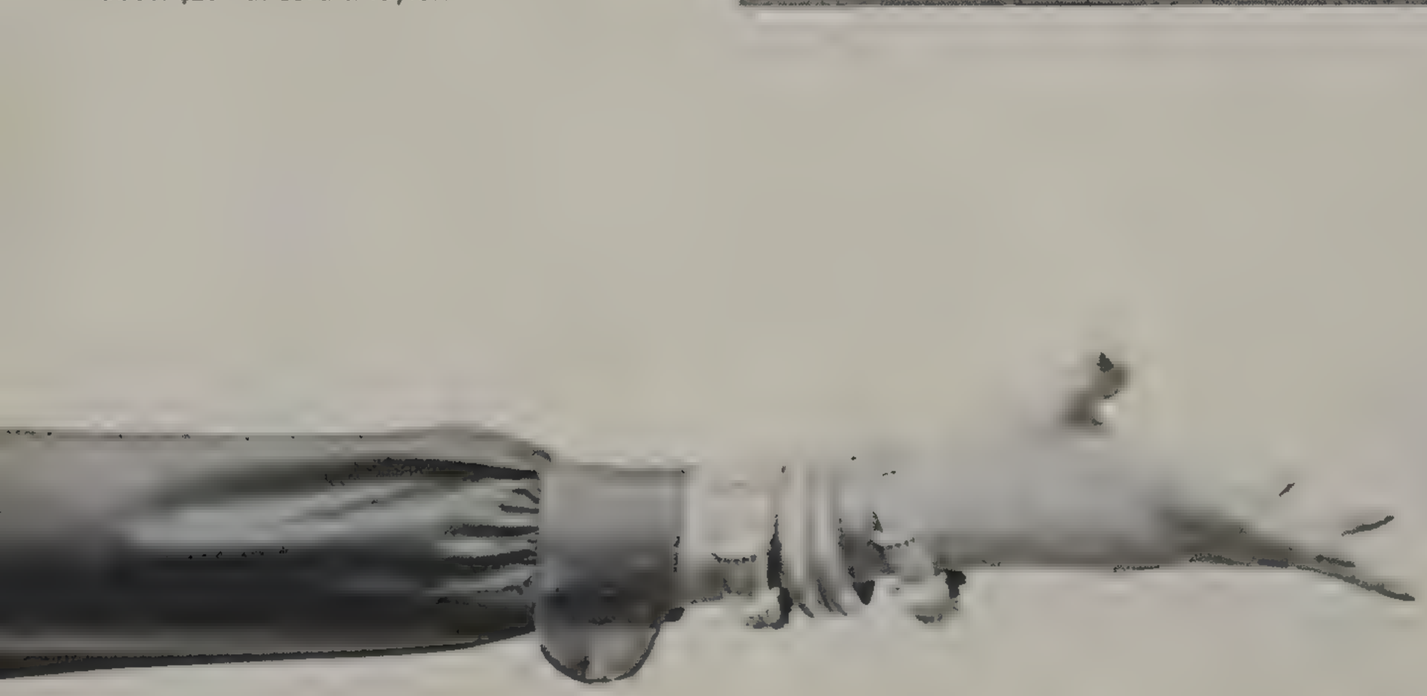


Above: Big pouch handbag of light brown cowhide, with belt-like closing, bamboo handle. By Park Lane; about $26* at Lord & Taylor.

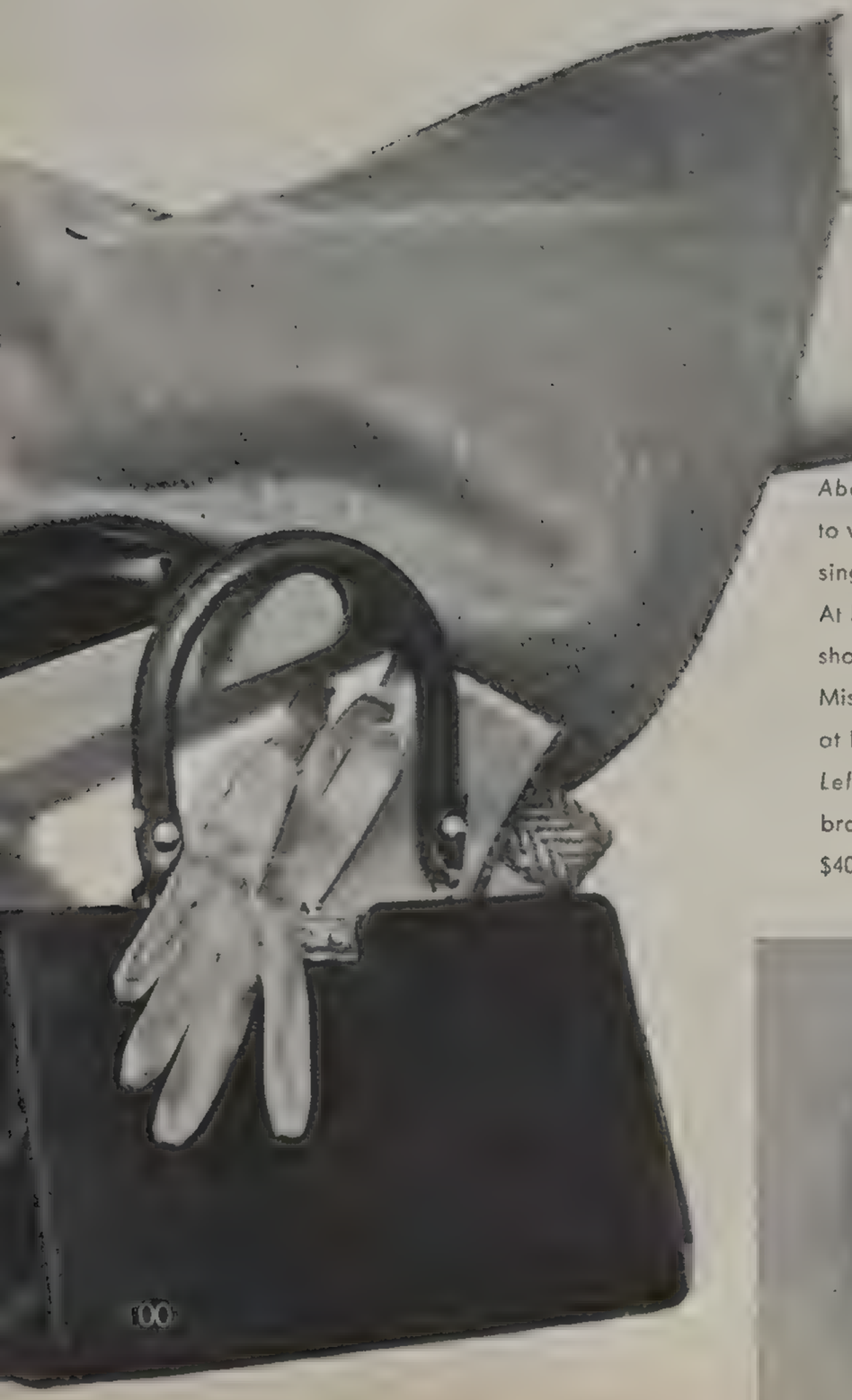


Left: The big button earrings of textured gilt, pinwheeled. By Trifari; about $10* at Bonwit Teller.
Right: Short gloves of pale beige kidskin; by Superb; $6 at Altman's.









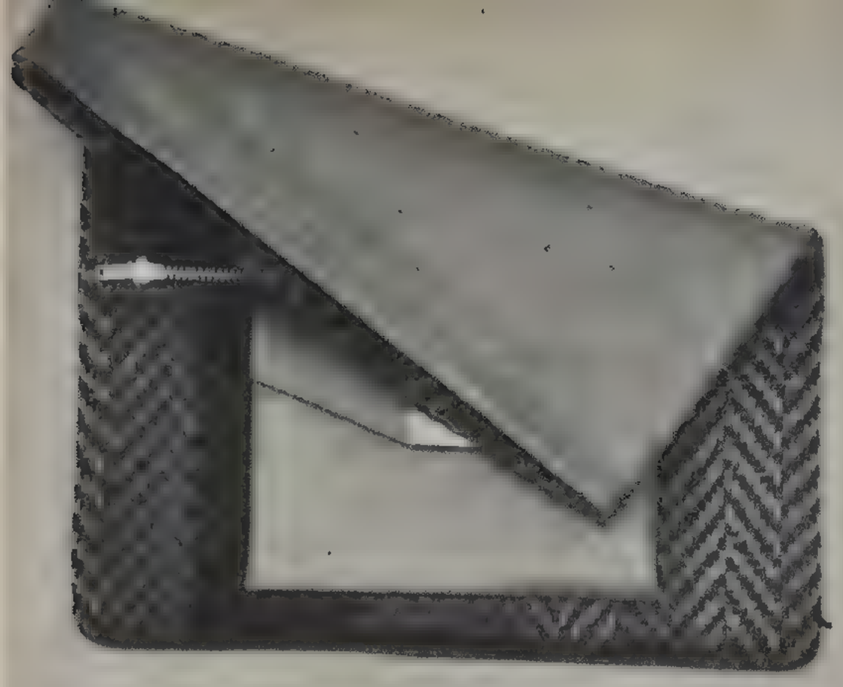
Above: Ridged gilt bracelets to wear in groups. By Bobley; single bangle, $10*; double, $12*. At Best & Co. Brown alligator shoes with bow; at I. Miller. Misty-grey stockings by Munsingwear, at Franklin Simon.
Left: Big handbag of mahogany cowhide, brass frame and lock. By Etienne Aigner; $40* at Lord & Taylor.





Above: Dalmation approximation— spotted fake fur clutch of Dynel-and-mohair (Sidney Blumenthal fabric), with gilt chain. By Ingber; $8* at Altman's.
Left: Miniature gilt compact with pressed powder inside. By Revlon; $2* at Altman's.

GRIGSBY



Above: Folded handbag of spice-brown
crushed goatskin, lined in brown herringbone
wool. By Enger Kress; $5* at
Saks Fifth Avenue.

Below: 10-button gloves in bronze-brown—
warm but citified. By Hansen,
of Alamac's Thalmatte jersey of
Orlon-and-wool; $3.50 at Bloomingdale's.



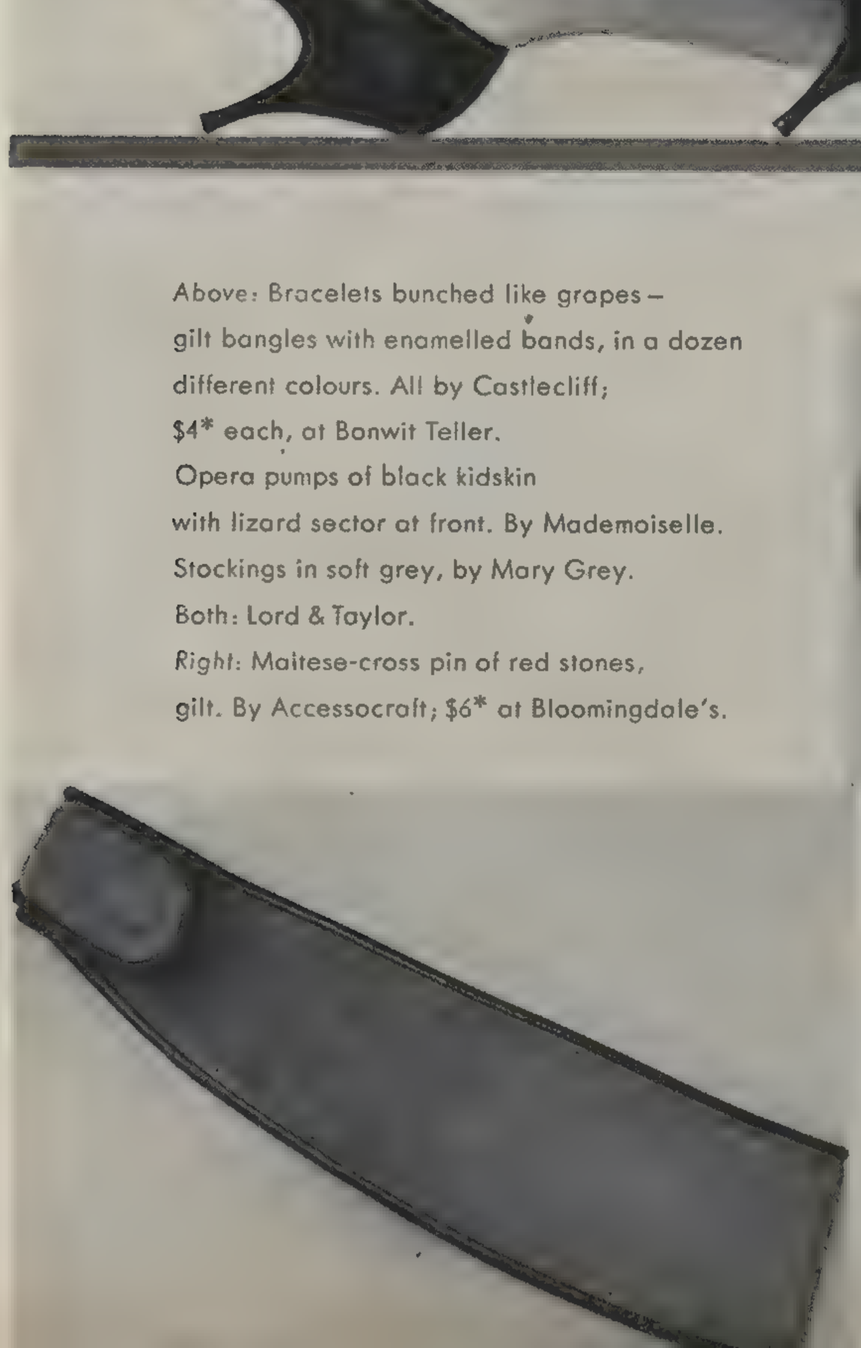


Above: Seven-layer necklace of gilt
beads for sweaters or bare tops.
The beads, some smooth, some knobby.
By Trifari; $25* at Saks Fifth Avenue.



Above: Bracelets bunched like grapes—
gilt bangles with enamelled bands, in a dozen
different colours. All by Castlecliff;
$4* each, at Bonwit Teller.
Opera pumps of black kidskin
with lizard sector at front. By Mademoiselle.
Stockings in soft grey, by Mary Grey.
Both: Lord & Taylor.
Right: Maltese-cross pin of red stones,
gilt. By Accessocraft; $6* at Bloomingdale's.





Left: Belt of cork-brown suède,
piped in calfskin.
By Roger Van S; $6 at Peck & Peck.
Right: Handbag of black calfskin,
large, flat, attaché-like,
with double top-handles.
By Ronay; $14* at Altman's.

*PLUS TAX

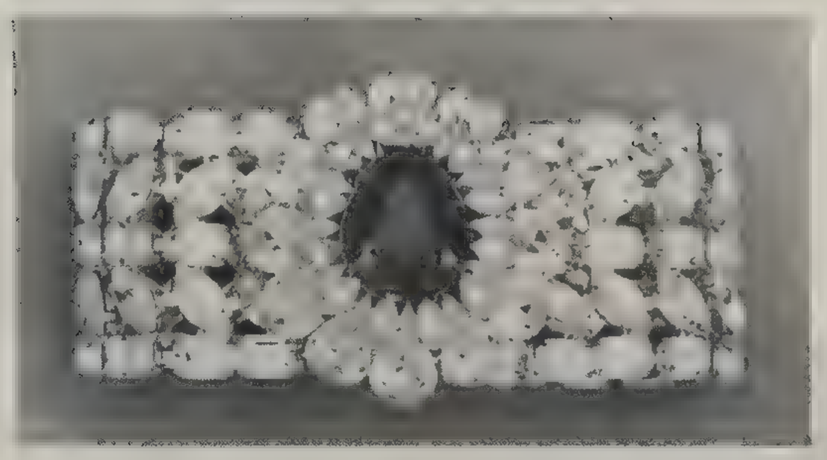
LEOMBRUNO-BODI





The pull-over
influence on
the new young
evening look







A soft skirt, a little top that bears more than a passing resemblance to the pull-over sweater: one of the most-wanted young evening looks—especially now, with full skirts and non-bareness the order of the evening. Here, two versions, one short, one sweeping. *Left:* Pink silk shot with gilt thread; by Kasper, in Couleur brocade of silk-and-Mylar. About $120, at Miss Bergdorf of Bergdorf Goodman; L. S. Ayres; Dayton's. Eisenberg earrings; at Bergdorf Goodman. *Below, left:* Medallion bracelet—a deep blue stone, a band of rhinestones. By Eisenberg, about $45*; at Bergdorf Goodman. *Right:* Blond brocade, embroidered at the throatline with beads. By Kasper, in Couleur silk brocade. About $110. At Lord & Taylor; Hudson's; I. Magnin. The shoes by Newton Elkin; the chair by Laverne. *Above:* New colour coalition: a canary yellow stone and rhinestones. Flower pin by Joseph Mazer; $35*. Saks Fifth Avenue.

*PLUS TAX

KAREN RADKAI







The college clothes-dollar, 1960

Lined up here, 1960 versions of successful college looks. Each look is an important one for town-or-campus life; each, charmingly feminine. Any and/or all, to be added to a college wardrobe as neoclassic working parts. To buy the whole two pagesful would cost well under $500; everything, both pages, is at Best & Co.

1. Easy suit look with these new aptitudes: a boxy jacket, pleated skirt, all-embracing wrap-around stole (it can embrace other skirts and sweaters too). All three parts mentioned, in beige and grey plaid wool. By Cabana, of Hockanum fabric. Jacket, $30; skirt, $25; stole, $18.

2. Cashmere pull-over sweater in misty silver grey with boat neck; a collector's item for skirts, pants. By Premier; $18.

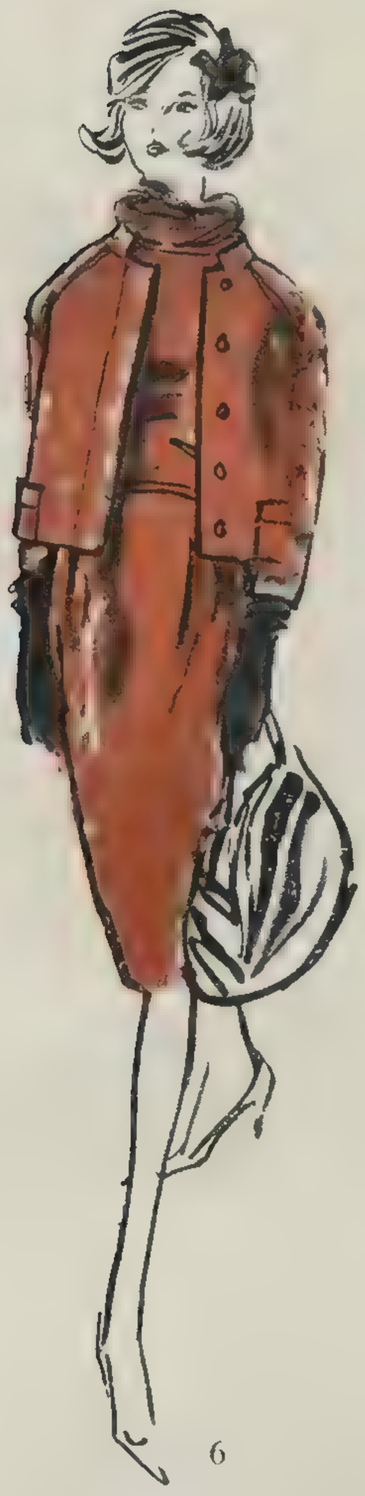
3. Put-over of putty wool tweed—gregarious with most skirts. This skirt, pleated plaid wool in olive green. Both by Majestic; the put-over, $15; skirt, $17.

4. News on the balmacaan situation—a white silk raincoat that goes out days over suits, nights over bright wool dresses. More points in its favour: it packs easily, looks dashing, suits much of a semester's climate. This, by March & Mendl; $35.

5. Good black dress that's a likely candidate for partnership with the coat, *left*. Attractions here—wool jersey, softly bloused, with a bateau neck for jewel décor, a skirt attached to a dropped waist. The sash could sometimes bow to a pale leather belt. Dress by Haymaker; $30.







6



7

6. Suit idea that could make a miniature wardrobe for weekends away. Short jacket, straight skirt, and a bare sleeveless top that can be given dinner-dress standing with a few sparkly pins at one shoulder. (This top can also be replaced with the grey sweater on the facing page for one of the days at the stadium.) The three suit parts here, all a dark-red mixture of wool, mohair, reindeer hair, nylon. By Mr. Gee, of Strong, Hewat fabric; the jacket, $35; bare top, $15; skirt, $23. **7.** The news here, a feminized switch from Bermuda shorts: knee-length culottes in red and black plaid wool for bicycling, walking. Hooded blouse of red wool jersey. Both by Mr. Mort Sportswear, in junior sizes; culottes, $25; blouse, $12. **8.** All-star coat in red wool herringbone tweed that could shelter nearly anything on these pages. The silhouette: young, easy, fashionable. This, by Lumay; $75. **9.** For serious separates-gatherers, two smart objectives—a wool put-over, plaided in red, white, black, tied with a sash of the same. The skirt, box-pleated black wool. Both by Chestnut Hill; each, $12. **10.** Car coat that doesn't mind walking or bicycling, made of cherry-red and orange plaid wool. By March & Mendl, of Chatham fabric; $25. Shown with it here, a new pants look—black knitted nylon stretch pants; a bulky sweater of bright red wool. Both by Loomtogs; $15 apiece. All the clothes, at Best & Co.



8



9



10

"The Best of

On the principle that a piece of the cake tells more about it than the recipe, here are slices from five new books, with nothing in common but goodness. Art Buchwald happily files from Paris; Iona and Peter Opie write on the secrets, chants, and catcalls of children; Giuseppe di Lampedusa celebrates a Sicily he never knew; Meyer Berger charts that country of his heart, New York City; and Elizabeth Nowell makes fascinating order of Thomas Wolfe's thirty-seven-year journey home.

Exuberant, irreverent, and indelibly American, Art Buchwald's random reports from Paris appear in some hundred-and-fifty newspapers in this country as well as in a scattering abroad. Haphazardly but unerringly funny, the batch now collected in* Don't Forget to Write, *published by World, includes among other small delights a spot survey on why the Swiss voted down suffrage for women in 1951: "I chose a little town in the Engadine Valley called St. Moritz, as typical a Swiss village as you can find anywhere. . . . The natives, all dressed in black tie and evening gowns, were spending a typical evening gossiping about the day's events as they do in every village in Switzerland. One man said, 'I don't care how much oil tankers cost in France; I'm not going to pay more than $16,900,000 for the boat and that's final.'" Here, Art Buchwald, who writes sometimes for Vogue, analyzes his World War II.

For thirteen years now publishers have urged me to write my memoirs of World War II. I've been reluctant to do it because there are still many friends who would be hurt at what I have to say. But I've been assured that these memoirs belong to history, and I've been given a large advance on the condition I would make it controversial. . . .

In 1942 I received a letter from President Franklin Roosevelt asking me to join the armed services, as the war was going badly and he needed my help. He told me to contact the local draft board, which would make all the necessary arrangements. He felt it would be better for me to deal with the local officials rather than come directly to Washington, where I would only stir up inter-service rivalries over my services.

At the time, I saw a movie called *To the Shores of Tripoli*, and it was obvious the United States Marines needed me.

I was sworn in with the rank of private, but after several months, despite opposition from the Annapolis clique in Marine Corps Headquarters, Washington, I was promoted to private first class, over the heads of many older privates.

President Roosevelt and Winston Churchill had decided the marines would serve in the Pacific theater of operations, and I was put under the joint command of Admiral Nimitz and General MacArthur. In sizing up the situation in the Pacific, I realized that morale was low and I would have to start rebuilding from the bottom.

My strategy at the time was to attack the soft underbelly of Los Angeles and then make a frontal attack on San Francisco. But both Nimitz and MacArthur were for carrying the war to the Japanese *in* the Pacific. I protested to President Roosevelt, through my first sergeant, that this was exactly what the Japanese expected us to do. But General Marshall and Admiral King had President Roosevelt's ear, and he rejected my plan outright. Marshall and King, it turned out, were furious because the President had gone over their heads in inviting me to join the armed services.

I was assigned to Hawaii, which seemed a good place to set up command headquarters. I could keep tabs on the fleet and also supervise island invasions from there. . . .

Just as I was getting organized, Nimitz and MacArthur decided to send me to Kwajalein Atoll for the invasion. Once again I protested to President Roosevelt. But he had made certain commitments to Churchill and Stalin, and he had to stand by them. The agreement was that if Roosevelt and Churchill would agree to a second front, Stalin would agree to let me attack Kwajalein.

Once again I was sacrificed on the altar of political expediency.

At the last minute, though, it was decided I should attack Eniwetok Atoll instead of Kwajalein. MacArthur was a great and good man, and is now one of my greatest friends, but we were poles apart when it came to the conduct of the war.

My military doctrine was to keep the enemy unbalanced by not knowing where I was. In that way he'd have to commit his reserves, at which time I could send in our Air Force. MacArthur and Nimitz wanted everyone to be fighting all the time. This tragic misunderstanding among the three of us made for indecision and useless expenditure of manpower.

In retrospect, it is obvious that had I been able to attack the soft underbelly of Los Angeles and make my assault on San Francisco (which I was not permitted to do until 1945, when most of the islands were secured), the war in the Pacific would have ended in 1944.

The politicians and the Army and Navy prevented me from achieving my original goals, and had I known what was going to take place after my entry into the war, I would never have replied to President Roosevelt's original letter.

The universality of children's secret chants and primitive superstitions has been beautifully detailed in* The Lore and Language of Schoolchildren *by Iona and Peter Opie. Published by Oxford, the book, packed with many hitherto unrecorded fascinations, covers ten years of research-in-depth by its authors. From 5,000 small English people the

the Best" QUICK TASTES OF THE NEW BOOKS

authors have gathered rhymes, repartee, riddles, tricks—tracked down what they could of their history—and concluded "that the schoolchild underground employs trans-world couriers." Here, some things that have so much appeal that they have travelled by apparently instantaneous transmission to and from Britain, the United States, Australia, and Canada.

When children are about ten years old they enter a period in which the outward material facts about death seem extraordinarily funny. They ask each other: 'You going to be burnt or buried?' They have catch phrases: 'It's not the cough that carries you off, it's the coffin they carry you off in.' . . .

Little Willie's dead,
Jam him in the coffin,
For you don't get the chance
Of a funeral of'en.

They inscribe their names on the flyleaf of their schoolbooks:

When I am dead and in my grave,
and all my bones are rotten,
This little book will tell my name,
when I am quite forgotten.

Habitual grumblers in London's East End receive the poetic injunction: 'Oo, shut yer moanin' 'ole.' A child who interferingly tells them how something should be done is snapped at, 'Go and teach your grandmother to suck eggs.'

Should a small child, feeling himself aggrieved, threaten, 'Tell me mum of you,' they jeer:

Tell her, smell her,
Kick her down the cellar.

A strong, worldly, unsentimental novel by the late Giuseppe di Lampedusa,* The Leopard, *has become, in both Europe and America, a publishers' property as hot as a Sicilian sirocco. Published in this country by Pantheon,* The Leopard *is a dry, brilliant elegy for a collection of masterfully realized people—the noble, the venal, the ambitious, the resigned, all of them alive in Sicily a century ago, when the Italian patriot Garibaldi was wrenching the island from its feudal Bourbon sleep. Moving at the novel's centre is Don Fabrizio, Prince of Salina, who lingers in the Garibaldian era as an anachronism, his power gone, his most effective move the approval of his brilliant nephew's marriage to Angelica Sedàra, the daughter of a peasant, a man free "from the shackles imposed on many other men by honesty, decency, and plain good manners." In Angelica, there has already begun "that process of continual refining which in the course of three generations transforms innocent peasants into defenseless gentry." Here, before her marriage to Don Fabrizio's nephew, Tancredi, Angelica enters her first great ball.

Her fiancé had already taught Angelica to be impassive, that fundamental of distinction ("You can be expansive and noisy only with me, my dear; with all others you must be the future Princess of Falconeri, superior to many, equal to all").

And so she greeted her hostess with a totally unspontaneous but highly successful mixture of virginal modesty, neo-aristocratic hauteur, and youthful grace. . . .

Her bearing did not contradict itself for an instant: never was she seen wandering about alone with head in the clouds, never did her arms move from her body, never was her voice raised above the murmur (quite high, anyway) of the other ladies. For Tancredi had told her the day before, "You see, darling, we (and so you now) are more attached to our houses and furniture than we are to anything else, and nothing offends us more than indifference about those; so look at everything and praise everything—anyway, Palazzo Ponteleone is worth it; but as you're not just a girl from the provinces whom everything surprises, always put a little reserve into your praise; admire, but always compare with some archetype seen before and known to be outstanding." The long visits to the palace at Donnafugata had taught Angelica a great deal, so that evening she admired every tapestry, but said that the ones in Palazzo Pitti had finer borders; she praised a Madonna by Dolci but remembered that the Grand Duke's had a more expressive melancholy; even of the slice of tart brought her by an attentive young gentleman she said that it was excellent, almost as good as that of "Monsú Gaston," the Salina chef. And as Monsú Gaston was positively the Raphael of cooks, and the tapestries of Palazzo Pitti the Monsú Gaston of hangings, no one could complain, in fact everyone was flattered by the comparison; and so from that very evening she began to acquire the reputation of a polite but inflexible art expert which was to accompany her quite unwarrantably throughout her life.

With a sharp eye and a gentle heart, Meyer Berger reported his city's quiet astonishments. Now in the Random House book,* Meyer Berger's New York, *a collection of his own favourite columns for* The New York Times *from 1953 until just before his death in 1959, one reads of old wine cellars under the land-side arches of the Brooklyn Bridge, of the never-closed chapel in the Biltmore Hotel. The columnist found, in the Chrysler Tower, an "Annie Appleseed" who distributed chrysanthemum seeds all over the world in memory of her mother, and a "Johnny Appleseed" in the Bronx. The things and the people who remain constant in the most inconstant place in the world fascinated Berger and his readers. Here, from a 1956 column, are four such people.

In 1886, when Lizzie Reincke and Martha Koester were 5-year-olds, they lived on the East Side where Manhattan Bridge approach is now. They had golden blond pigtails done up in bright ribbon, stiff little dresses of calico. Hand in hand they tripped to class in Public School 7 at Chrystie and Centre Streets. They grew up to- *(Continued on page 141)*

WILLY RIZZO



FRANÇOISE DORLÉAC



HAYLEY MILLS

2 NEW ACTRESSES

Hayley Mills, a fourteen-year-old blonde with intelligent brown eyes, has established herself in just two films as a rare child actress—one who can make a sweet point without sugar. The latest entry from the busy British theatrical Mills family, relaxed as a cup of tea in Walt Disney's *Pollyanna,* Hayley manages to make that appalling little "glad girl" appealing. As a tongue-in-cheek, adult-frustrating tomboy in the film, *Tiger Bay,* she even made protecting a murderer seem the charming thing to do. **Françoise Dorléac,** eighteen, starred in the recent Paris production of *Gigi*—and *Gigi* retook Paris. In Mlle. Dorléac's ravishing head lies a well-directed mind. Its goal: great comedienneship.

YOUNG ON THE MOVE

Here, nine bright ones, all under thirty-three, who are leading an international brigade of other young bright ones, all in the world of entertainment. None of them is a coaster, most of them hit immediately on target.

WILLIAM KLEIN



MICHEL DRACH



JEAN-LUC GODARD

2 FRENCH DIRECTORS

Michel Drach, twenty-nine, has a handsome, somewhat melancholic face that can break into a charming smile. It did when he won the Louis Delluc Prize for his first feature-length film, *They Don't Bury People on Sunday.* Starting with $1,640, the film, a sensitive account of an unhappy love affair, in the long run cost $48,000. The prize, which had previously honoured Cocteau and René Clair, rescued Drach from financial ruin. **Jean-Luc Godard,** twenty-nine, never appears without smoked glasses, not even when he accepted the Prix Jean-Vigo for his first feature-length film, *Breathless.* Projecting the nihilism of black-jacket delinquents in syncopated images, laced with paradox, *Breathless* moves.

HOWARD ATLEE



EDWARD ALBEE

NORMAN SOLOMON



JACK GELBER

2 AMERICAN PLAYWRIGHTS

Edward Albee, thirty-two, broody-eyed, jet-browed, lean, won the Vernon Rice Award for his first produced play, *The Zoo Story*. On exhibit in tandem with *Krapp's Last Tape* for half a year now at the Provincetown Playhouse, the short, two-character play begins, innocently, with laughs, ends in far-out melodrama. Trapped on a Central Park bench by a lonely, full-of-talk drifter, a complacent publisher serves with increasing reluctance as a captive audience, finally finds himself holding the knife by which the intruder commits suicide. **Jack Gelber,** twenty-eight, small, wan, boy-faced, won the Vernon Rice Award for his first produced play, *The Connection.* In the repertory of the Living Theatre now for over a year, this swingingly worded, pseudo-improvised, mangling experience with dope addicts has flash, that word the junkies use for the exquisite moment when the "stuff" takes. There is absolutely no question that what an off-stage photographer chants is true: "That's the way it is. Man, that's the way it really is."



BOB NEWHART

1 AMERICAN COMEDIAN

Bob Newhart, thirty, slight, pale, wrote a set of shattering monologues, all in his record, *The Button-down Mind.* Unknown last Christmas, he gives out now, plaintively, on TV and is loved wherever people like their hysteria instant.



HAROLD PINTER

ROGER MAYNE

2 ENGLISH PLAYWRIGHTS

Harold Pinter, twenty-nine, an outgoing, rather combative young man, wrote the London hit play, *The Caretaker,* which teases with suspense, reproducing with uncanny accuracy the boredom of lower-I.Q. talk, but still managing to stir and amuse. Brilliantly acted, partly because the characters are so fully written, the cast consists of three scruffy fellows, who try to understand one another; the more they talk, the less they do. Like several other English playwrights, Pinter follows more or less the pattern of Eugène Ionesco, that French master of mocking, all-too-symbolic enigmas.

Arnold Wesker at twenty-seven has managed to have his first two plays revived, now happily has three going in trilogy in London. As though in a prism, he shows facets of one East London family in *Chicken Soup with Barley, Roots,* and *I'm Talking about Jerusalem.* Like Pinter's people, Wesker's shout with life at each experience through dialogue that is sympathetic, robust, and thoroughly graphic.

ARNOLD WESKER

HENRY CLARKE

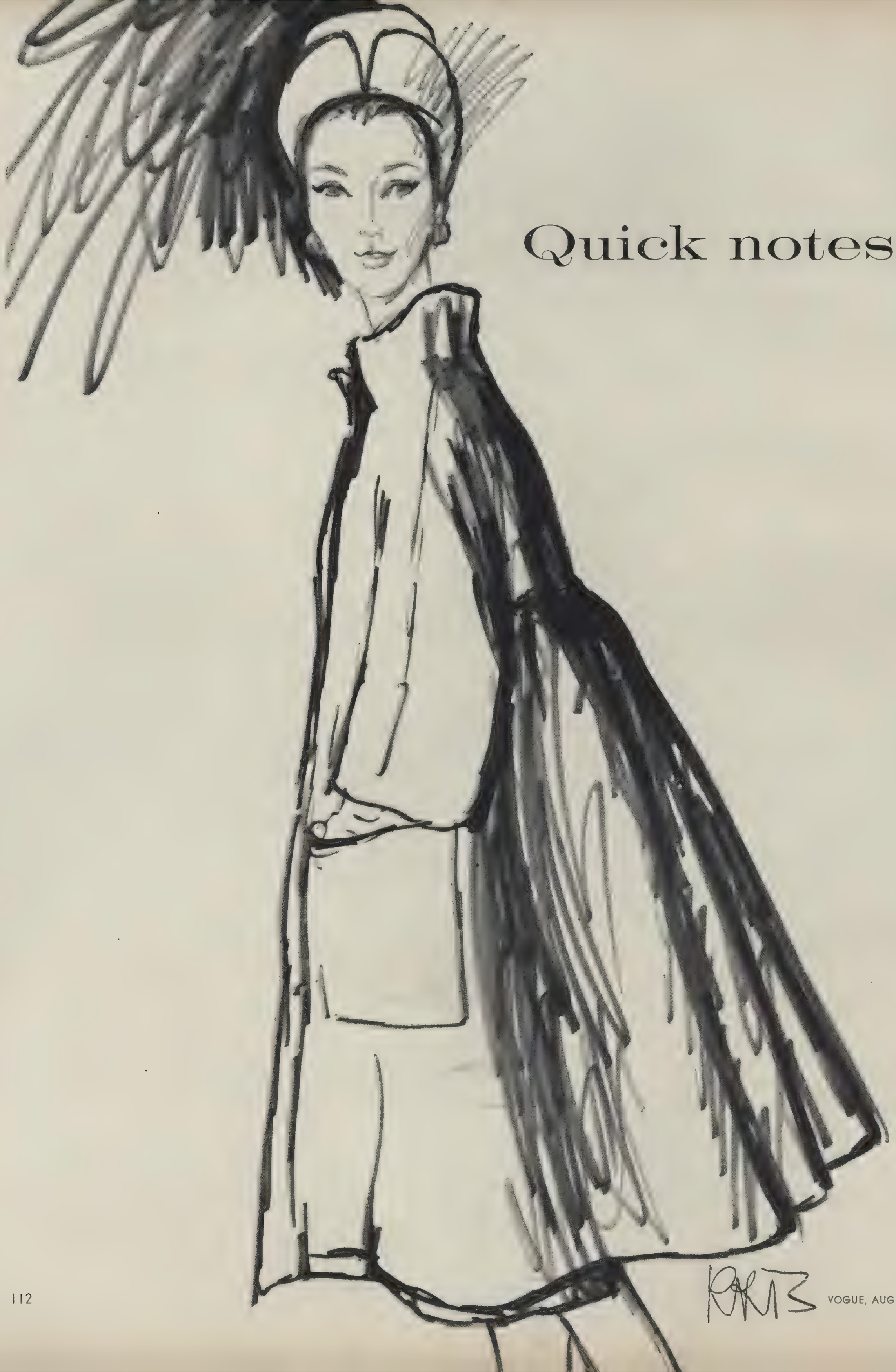


SOFA FROM JOSEPH LOMBARDO

DIANA WYNYARD, the charm-drenched English star, has played—in a thirty-three-year career—
a clutch of dreamy and not-so-dreamy Edwardian heroines, the meatiest Shakespeare, and Noel Coward—to the hilt.
Audiences with a collector's passion for memorable bits still talk of her,
looking white-faced and bereft, pulled along by Armistice Day crowds, in the Coward movie, *Cavalcade.*
More recently—and more gaily—she was Mrs. Hushabye in last season's revival, in New York, of Shaw's *Heartbreak House.*

Diana Wynyard—the art of wearing well

Diana Wynyard looks like a composite of Edwardian heroines who have been gleefully edited by Noel Coward: her carriage is superb; her eyes, which are huge and blue, have deep, rather melancholy hooding lids. But her mouth curves in an amused little crescent smile that radiates wit and charm. And in her persuasively sleek and precise English voice is a faint—but unmistakeable—trace of a lisp. Like many actresses, she is disarmingly candid about her looks: "I was a pretty girl, I've worn well, and I was never—thank God—an ingénue." Great beauties, she insists, are something else entirely. "For one thing, they're *always* great beauties—you never catch them looking waffley. Now me, I'm forever going waffley." Waffley is an all-embracing Wynyard-ism for a multitude of everyday perils. It's what happens if she goes out on the evening before a matinée (she rarely does). Or it's what happens to her figure when she doesn't count calories (and she loathes counting calories). Waffley is also—maddeningly—what happens to her skin when, in an attempt to offset a calorie spree, she eliminates fats from her diet (cutting out starches and a general restraint all around is usually all that's needed to snap her tall slender figure back to prime condition). On the whole, she takes a dim view of exercise, but does admit to "waggling my head around furiously—it's awfully good for the neck muscles, and I've always been a bit short in the neck." The waggling routine was begun around twenty years ago, for the following reason: "When I was young I was frightfully difficult to caricature—I've no remarkable features, you know—then one day *they found my neck . . .!*" Miss Wynyard has been waggling faithfully ever since, and to excellent effect: her profile today is exquisitely firm and clear-cut; her neck, blissfully swan-like. She is equally—and justifiably—proud of her complexion, which is bloomingly pink and white. This she considers a free gift from her Scots grandmother, rather than a result of English climate. "Actually," Miss Wynyard confided, "London water is *ravaging*," and she, for one, hasn't used it on her face since she was twelve. In her twenties, another actress twigged her to a mild witch-hazel-y cleansing lotion that was put up by a small London salon; it's still the mainstay of her beauty-life. About treatment creams, Miss Wynyard is considerably less finicky: she likes them gooey, and expects them to do their work in twenty-minute intervals (the thought of wearing one overnight produces a delicate but emphatic Wynyard-shudder). Her attitude about make-up is similarly uncomplicated and based on the conviction that, since make-up tends to stress lines, one ought to be more and more *(Continued on page 142)*



Quick notes

on autumn shopping—

the news that's in to stay

In the fashion mind, the first of August—even if the THI is colossal—touches off a small bonfire of autumn clothes thinking. This is the moment to get your eye in, to chalk up mental observations of what's good fashion and also good for you. It's a time to buy instantly one or more of the great autumn Fords—much better than watching them go by with the idea that something else will turn up later. With all of this in mind, we have collected here, in the space of six pages, some of this year's smash successes, fixtures in the fashion establishment from this moment on. Sketched to the left is the new yoked coat; its elegant proportions and flattering funnel of collar, to say nothing of the patch pockets, have been part of the excitement in every major American collection shown for autumn. Other coat news not shown here lies in the new fashion vitality of the three-quarter coat seen everywhere in fabric and fur; its close kin, the seven-eighths or nine-tenths coat, is especially dashing when it's pale and worn with a dark skirt or dress. On pages 116-117, in three of the good new dress shapes, is this year's first rule of fashion: easy shapes are the shapes to own; plastered-on and second-skin-like are out of the fashion vocabulary. This does not mean for one minute that you have to do without a waistline—quite often it will be softly tied with a whiplash of ciré leather. On the other hand, if your figure is of the stem and stalk variety, there are dresses like the supple crêpe tube here and torso dresses (for which, see page 86). The suit living will be easy, too, with longer jackets in the majority over the cropped tops that have had such a stranglehold on the clothes world for the past few years. (See pages 118-121.) When it comes to hats, the view from here is hattier; in fact, to wear a timid hat means fiasco; only the big and bulky shapes will survive this year's very special breeze of chic. Somewhat the same brave attack applies to accessories; the importance of the new clothes themselves demands big pins, lots of beads, enormous earrings, but *not* all at once. Among the simple directions for wearing them are these notes: With standaway collars—and these are frequent and fascinating—the biggest earrings you can find, bare neck. With pins the point again is bigness, and failing a real megalo-pin, wear two or three—say one leaf, one flower, one bird or abstraction. . . . NOW in the event that you've been thinking through this news in black and white, you couldn't be farther from the new clothes truth. Colour has a slow smoulder this season that will take over some of black's most dedicated admirers; to name just a few of the promising substitutes for black and beiges, there are plums plunging as deep as the raisin shades, reds woven with threads of black to give them a strong city-planning clause, greens that are neither yellow nor blue—just green, and smoky browns that range from deep charred colours to taupe, the latter in for one of the sprightliest years it's ever known. . . . About all of this: details in the next two issues of Vogue, but in the meantime there's a brief pause to check that everlasting detail, hems. An inch or two below the knee is the prescribed halt as of now.

Coat slant now—a new yoke angle

Coat outline, left, that's being followed now in furs and in fabrics, designed for day or evening. The shape describes an offbeat triangle—slanted, at front, from a high rim of collar; the back slopes to a shell-shape of fluted fullness under a squared yoke. The length, an important new fraction: 9/10. This coat, in brown-and-black wool tweed, by Monte-Sano & Pruzan; at Lord & Taylor; Hutzler's; Marshall Field. Taupe felt hat: Mr. John.





New hats— prices, not the most



Cheer from a famous fashion-maker: a new collection of hats labelled "Miss Dior," their prices attractively moderated. Four enter here, all in high-magnitude shapes that may well be the control towers of fashion this autumn. Point of these hat-shapes: to add important balance to new clothes-shapes, to give a flattering lift to a face-shape.

Upper left: Hat of almost shako-shape; furry fur felt in topaz brown, grosgrain-ribboned. About $23.

Above: Deep bowl-shape with a flowerpot cuff and slanted crown. This, of peacock-blue soleil felt with an uprising of knotted brown ribbons. About $20.

Lower left: Up-and-coming hat that's a cross between dome and fez, in gold-colour fur felt. From centre front to its apogee, dark green ribbons. About $20.

All three hats, at Altman's; Hutzler's; I. Magnin.

Opposite page: Cloche with turret top, bangs-brim; pigeon and hackle feathers in beige-to-brown. About $23 at Altman's; Julius Garfinckel; Joseph Magnin.



Next in line: new dress shapes

Marked for success now: the three shapes here, all seemingly unconcerned with, but subtly revealing, a devastating figure. Each, dark silk crêpe, to wear with a beautiful show of hat, gloves, earrings.

Left: Late-day shift of one-column width in two pieces. Black silk crêpe, softened by bands and bows of black silk satin. About $215. The fez: black satin. Both, by Christian Dior-New York (dress: Abraham crêpe); at Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus.

Near right: Blouson with boat neck, tied waist, in dark brown silk crêpe; its time-slot, afternoon on. About $185. Dress (William Rose fabric) and shirred silk drum hat, both by Christian Dior-New York. Both at Saks Fifth Avenue; Harzfeld's.

Far right: Soft cowled neck on a bloused day dress with bias shaping. By Bill Blass for Maurice Rentner; black silk crêpe. About $190. Hat by Christian Dior-New York. Both: Bonwit Teller; Montaldo's.



Two suits with autumn forethought

City suits, both aware of what figures this fall, in fact what prefigures; both with an easy assurance and fashion vitality.

Left: Fiery red single-breasted suit with two advanced points: the wide skirt, the stand-offish collar. By Monte-Sano & Pruzan in Italian wool, about $245. Deitsch handbag. Both at Bergdorf Goodman. Suit, also at Blum's, Chicago; Dayton's; I. Magnin. Soleil felt hat in bronze and black, by Sally Victor. Naturalizer shoes.

Opposite page: Grey and brown checked wool suit with this fashion addition: the importance of the bias—the collar, the jacket band, and the skirt are all cut on the bias; the jacket itself is straight. By Jablow in Dumas Maury fabric, about $185. Tall-loaf hat of taupe brushed felt with black grosgrain band, by Christian Dior-New York. Black calfskin handbag. All, Lord & Taylor. Suit, also at Hudson's; Famous-Barr; Frost Bros. Shoes by Bally of Switzerland.

PALUMBO



Two new coats that know where to stop

Fraction to watch: three-quarters. The less-than-full-length coat, news since the spring collections, is really coming into its own now for autumn. Recommended for the tall: a light coat over a dark dress; those less than tall should think in terms of a skirt to match the coat. *Left:* Slim greige wool coat cropped at the three-quarter mark. From a stitched stand-up collar it slips into soft dropped shoulders; stitched hem. By Marquise, about $185; at Saks Fifth Avenue; Gus Mayer; Sakowitz. Emme black toque. *Right:* Short-range coat with a wide shawl collar, a generous depth of pocket; it fastens with one big button. Of Forstmann wool fleece in a soft greyed beige. With it, a two-piece dress, the overblouse boat-necked, the waist tie tasselled with melon-sized pompons; of slate-grey worsted jersey. Both by Ben Gershel; at Saks Fifth Avenue; Woodward & Lothrop; Wm. H. Block. Necklace by Sandor Goldberger. The hat by Emme.

PALUMBO







GRIGSBY

The long prosperous handbag life: Above are three ways to live it—with handbags that are big investments with the long sure returns of blue chip stock. *From left to right:* Great black sealskin leather robber baron handbag, pocketed, sleek and rangy; about $125*. Traditional pouch handbag of pale-brown kidskin, soft and roomy; about $80*. Superb, deathless black alligator handbag, about $200*. All of these handbags are by Koret, at Saks Fifth Avenue; Neiman-Marcus.

*PLUS TAX



PALUMBO

This year's new racing plaids

Big, untamed plaids in marvellously racy, wide-open colours are news this season. They travel beautifully, are indispensable in the country, and have an elegant and striking flair for city life. Here, at left, a brilliant sky-and-earth plaid in a full-length straight coat and matching slimmish skirt—one of the best 1960 suit looks going. The overblouse is long and lithe, of bright blue worsted jersey worn with a navy-blue chiffon scarf. Suit and overblouse by Ben Gershel, at Altman's; Himelhoch's; Neiman-Marcus; I. Magnin. The Vera scarf at Altman's. The gold and diamond jewellery by David Webb. Lipstick counterpoint played to the racy plaids, Rose Amethyst by John Robert Powers.

VOGUE PATTERN 5079

VOGUE PATTERN 4136

SANTE FORLANO

Red and butter: the brilliant basic and the pale

VOGUE PATTERN 1014

On these pages, the nucleus of a fall wardrobe built around new colour fundamentals: brilliant red and pale creamy butter—two elements to treat as if they were black and beige basics. Here they're mixed in an interlocking wardrobe-plan—all, Vogue Patterns. *Left, above:* A suit-alternate in flaming red, the overblouse nipped in by a drawstring over regimented pleats. Vogue Pattern 5079 in Forstmann worsted crêpe. Hat by Mr. John. *Left, below:* Red suit with a sweater-set feeling—the jacket, cardigan-like, the blouse cut like a sweater. Vogue Pattern 4136 in Forstmann wool flannel; blouse, jacket lining of Skinner silk surah. Lilly Daché hat; Van Raalte rich brown stockings; Pappagallo shoes. *This page:* Red coat to pair with a butter sheath (right) or any of the clothes here. Both, Vogue Pattern 1014. Coat: Forstmann wool fleece; dress, coat lining: Skinner crêpe of Celanese acetate and Avisco rayon. Lilly Daché hat. Shoes: Christian Dior-New York. *For other views, sizes, yardages, stores that have these fabrics and patterns, see page 143.*



New clothes geometry for the school life — skirt news added

This year the road back to school is paved with plaids, stripes, and checks, geometrics that even these youngsters can understand. All are on the strong, practical-colours side, a blessing to mothers, nannies—*and* children, who don't like to fuss about keeping clothes clean either. This road runs on to the next two pages.

Children's clothes. Left: Green cotton broadcloth dress with a green and white gingham top, sleeveless button-on apron front. By Jack Borgenicht; sizes 7-14, about $9. Bonwit Teller; Wanamaker's, Phila.



Right, above: As classic as long division but more wearable, this cotton middy and pleated skirt is grape with a yellow over-check. By Gail Berk in sizes 7-14. Top, about $5; skirt, about $7. Both are at Lord & Taylor; Hudson's; I. Magnin.
Right, below: Cropped jacket and skirt of charcoal-brown cotton, with white cotton bodice, touched off with a striped sash. By Alyssa, sizes 7-14, about $9 at Lord & Taylor; Julius Garfinckel; I. Magnin. Socks and Capezio shoes: Lord & Taylor.
The skirts on the mothers in tow. Left: One of the racy plaids in persimmon, grey, and rust wool; by Suburbia U.S.A. Ronay handbag. Skirt and handbag: Bonwit Teller.
Right, above: Eight-gored grey wool flannel skirt; by Suburbia U.S.A. The handbag by MM. Belt by Colony. All at Lord & Taylor.
Right, below: The ginger tweed skirt; by Sloat, at Lord & Taylor.

TONY YNOCENCIO





More school clothes

On these two pages are more of the clothes that follow the straightest line to a great school wardrobe from both parental and filial views. *Left, above:* In the gingham segment, an irresistibly simple dress of navy-blue and white cotton; red cotton belt. By Bow Age (7-14), $8; Arnold Constable; Hutzler's. *Left, below:* A coat + dress = a coat-dress, this one of green and black Glen plaid, big-pocketed. By Kate Greenaway of Galey & Lord cotton, in sizes 7-12, about $9, at Saks Fifth Avenue; Hutzler's. *Right:* Black and white plaid geometrics in a wool jumper with an elegant thin circle of black velveteen piping around the waist. By Girltown in sizes 7-14, about $11. White cotton blouse by Ship 'n Shore of Everglaze Bancare cotton; about $3. Both at Bloomingdale's. *Mother's skirts. Left, above:* Soft and grey wool flannel, this skirt is by Evan-Picone, at Altman's. *Left, below:* Agile, beige wool skirt; by Evan-Picone, at Altman's. *Right:* A tweedy wool in a new non-straight and able skirt; by Suburbia U.S.A. Calfskin handbag by Calderon. Both at Bloomingdale's.

TONY YNOCENCIO





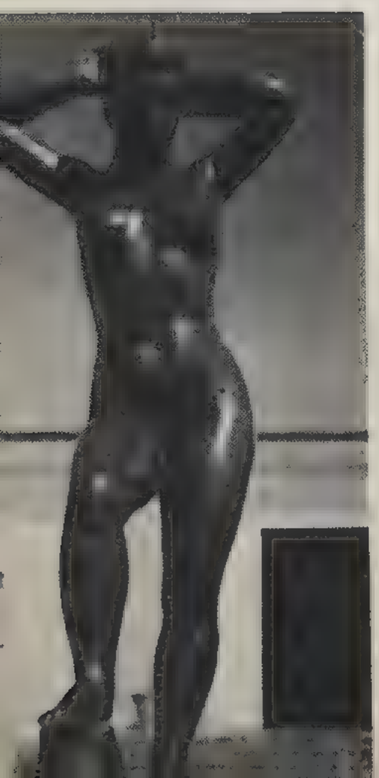
POOLED TERRACE AND MAIN HOUSE

The Wright Ludington house-built for art

IN THE SUNBURNED HILLS
ABOVE SANTA BARBARA—
A HOUSE TO MATCH
A SUPERB COLLECTION OF
ART AND FURNITURE

As brilliantly conceived and executed as some of the treasures it contains, this California house was built for Wright Saltus Ludington, the art collector, as a place where he could live easily, entertain effortlessly, and display effectively his collection of paintings, sculpture, and furniture. Named Hesperides House, after those maidens who lived in Greek myths far to the west at the edge of Ocean, the Ludington house is an original application of Hellenic and Persian details to this dry, golden, light-absorbing landscape by the Pacific. This house shows the same brilliant attention to detail that once caused Mr. Ludington to set off an international search to find precisely the right Greek vase for the reflecting pool in the Ludington Court of the Santa Barbara Museum. A tall, tanned man with a white-linen-suit look and a habit of throwing away better lines than most people repeat, Mr. Ludington is noted among museum people across the country for keeping both eyes on the small, perfect detail.

Spread on the slope of a high hill overlooking Santa Barbara and the sea, the house is a complex of three white, black-roofed buildings—main house, guest house, and service house—connected by an entrance courtyard, two terraces, and flocks of wild white buckthorn and silvery olive trees. (Both Mr. Ludington and his architect, Lutah Riggs of Santa Barbara, wanted to keep as much as possible of the olive grove that once covered this entire slope.) Between the main house and the edge of the cliff spreads a Persian terrace of black pebbles (right and left, above) with, at either end, identical black pavilions: one that makes a covered terrace (left, above) with French doors into the drawing room, one that stands free (right), at once framing the view of the ocean and preventing cliffside vertigo. On either side of the terrace, squared by black masonry and marble strips, water spills over the rims of low black pools into narrow troughs. Off one side, the sloping hill is terraced down to the swimming pool; off the other are the dining terrace and guest house, barely visible in the photograph above. On the mountain side of the main house is the entrance court, centred by a magnificent bronze Maillol nude. *(Continued on page 132)*



BRONZE MAILLOL NUDE
IN ENTRANCE COURTYARD

EZRA STOLLER

VOGUE'S
FASHION

Collector's house *continued*

From the pooled terrace of the Wright Ludington house, French doors open into this drawing room, with its beautifully designed proportions, its balance of furniture, objects, and lustres, each cluster a separate pleasure. Across the span of room, a Roman marble Hermes faces a Greek marble Venus; above the fireplace, with its moulding of creamy marble, is a French Gothic stone head.

Although there are such splashes of colour as the tawnily flowered eighteenth-century needle-point rugs, the look of the room is white and black—the terrazzo and black marble floor, the plaster walls and deep wooden tray ceiling in two gradations of white, the sofas in heavy white linen, the Louis XV fruit-wood and cane chairs painted black, with black leather pads.

On either side of the fireplace, to hold small objects and pieces of sculpture, are hanging cabinets above magnificent North Italian painted chests. To the far right of the fireplace is a superlative eighteenth-century *chinoiserie* secretary; to the far left, another secretary, with inlays of black, red, and white, from Portuguese Goa.

(Continued on next pages)



Collector's house *continued*

Although Wright Ludington has spread his collection through the entire house, many of the paintings and some of the sculpture are dazzlingly grouped in this black-walled, black-floored gallery, just beyond the dark-green and mustard-yellow entrance hall of the main house. At the far right hang two Picasso paintings; above the Richier figure and French painted clock is a Modigliani portrait. To the left, a small Braque hangs above another Picasso; above the tulips on the chest, a Redon, with a Berman above. The paintings beyond include another large Picasso portrait, another Modigliani portrait, a large Dufy, and, above the white door, a Miró.

At the far end of the gallery, a Maillol bronze stands in front of the screen; to the right, a Hartley painting hangs above the Lehmbruck nude; to the left, a Kokoschka painting above the Lipchitz bronze. On the left wall, a Venetian chest hangs high above a Bonnard canvas and a larger Venetian chest. At the far end of the gallery, steps lead to Mr. Ludington's bedroom and to his sitting room, with views spanning the hills, the garden, and the Pacific. *(Continued, next pages)*

EZRA STOLLER





Collector's house

continued

An indelibly beautiful original mixture of museum pieces and memorabilia, the Wright Ludington house reflects not only its owner's fine collecting sense but his sure hand with the unexpected. The guest house (above) is one long gallery—with, at either end, the practical anomaly of a four-poster bed, curtained in a blue and white antique print, lined in a peacock blue. The walls are lined with paintings: *above*, two Tanguys hang at the far right. The large painting is a Stella; beyond that, two Matta paintings, the Mexican crucifix, and two Warshaws. In addition to this room, the guest house has a dressing-and-bath room in clear, brilliant yellows, the window walls entirely latticed.

Mr. Ludington's own bedroom (on the opposite page, above) in the main house is dominated partly by the wall of books, framing the simple marble moulding of the fireplace, and partly by the immense canopied bed, curtained with lengths of eighteenth-century embroidered cotton. The corner cupboard is Venetian; the flowering rug, French. In the sitting room (opposite), beyond the bedroom, a table covered in quilted chintz holds a collection of rare faïence fruits and vegetables. On the walls, Mr. Ludington has hung the portrait of his great-grandfather, Amassa Wright, and the portrait of his grandmother, Maria Seymour Saltus, as well as some of his great-grandmother's copies of Hogarth engravings. *(Continued on page 144)*

EZRA STOLLER

8 ATTRACTIVE PLACES TO EAT AND SLEEP— FROM COAST TO U.S. COAST

At Bar Harbor, Maine—
a motel with a past and a view

Where Mary Roberts Rinehart lived and wrote and set the doings in her novel *The Yellow Room,* there stands now a rangy, relaxing, pretty motel, high above the spruces that line the Bar Harbor shore and the Porcupine Islands in Frenchman Bay. On the green terraced grounds, the only remnant of Mrs. Rinehart's burned place is a melancholy fountain. But the spectacular lavender dawns and sunsets she admired from her house—"the sea and its islands, set like jewels in a sea-setting that changed colour hour after hour"—are still there to see from the Wonder View Motel's picture-windowed sleeping chambers. In the morning, the chef is delighted to pack a box lunch, including bracing chowder. Double room with terrace, about $18 until Labor Day, less later.

On Nantucket Sound—
one of the salt-washed inns

Bent by the wind and bleached to a pale golden green, flats of eel grass edge the creamy beaches of Cape Cod, that long Massachusetts curve dotted with summer places. At Harwichport stands the Snow Inn, a string of weathered houses bright with polished woods, marigolds from the garden, and needle point. Water laps beneath the dock restaurant, where fish is served fresh from the catch. For a single room and three meals, $16 a day through September 25, when Snow Inn closes.

In Newport, Rhode Island—
a hotel in an old mansion

On a bluff at the entrance to Newport harbour, where the views of sloops and aircraft carriers seem as cheerful as Dufy seascapes, stands the Shamrock Cliff Hotel—stony, turreted, ivy-splashed. Many of the large bedrooms, evidence of the mansion's private past, have terraces and dressing rooms; the dining rooms and bar, great sweeps of window. Across the lawn lie tennis courts, a swimming pool, and steps to the pier. In summer, a room costs $15-$35 a day; in winter, $12-$27.

In Newfane, Vermont—
an inn with French food

Among the leafy, dappled, white-clapboard towns that fleck Vermont in summer is Newfane, on Route 30. Facing the courthouse there, the 1787 Newfane Inn has delicious French food, good wines, and a look that is, if predictably Early American, painstakingly best of breed—with good antiques, scrubbed planked floors, and plump bowls of garden flowers. There are only ten rooms; a single room with bath costs $8 a night through October 20, when the inn closes until June.

Near Woodruff, Wisconsin—
a colony of cabins in the woods

Splashed with blue lakes and smelling of pine, the Wisconsin woods in summer seem as fresh as a cold shower, as comfortable as life in a Booth Tarkington novel. At Cardinal's Manitowish Lodge on Trout Lake, pine-needled paths fan out to woodsy log cabins, each with a fireplace and that incorrigible, pleasant dowdiness common to rented mountain cabins. For fishermen, there is a lakeful of bass, pike, and muskellunge. Until September 19, a cabin for two with meals, $90 a week.

In Springfield, Missouri—
a hotel on Route 66

For those driving U.S. Route 66, that summer-baked strip between Chicago and Los Angeles, a good Missouri stopover might be the Kentwood Arms Motor Hotel in Springfield, near the oak and hard-maple slopes of the Ozark country. Like chilled orange juice in the morning, the sight of the hotel—with its three acres of greenery and swimming pool—seems an instant reviver. The Kentwood Arms dining room serves, among other good things, delicious Boone County ham steaks with redeye gravy. A double room with bath, air conditioning, and television, about $10 a night.

North of Boise, Idaho—
a mountain-lake lodge

Facing a strip of lawn, a flock of beach parasols, and the cool blue-eyed stare of Big Payette Lake in Idaho is the Shore Lodge, a two-storey length of mountain pine about one hundred miles from Boise. Besides the standard diversions, the lodge arranges fishing trips up the tumbling Salmon River. For fall hunting, the wilderness nearby has elk, deer, and mountain sheep; in winter, skiing is good. Write Shore Lodge, Payette Lakes, McCall, Idaho; a double room with bath, $10.

On the Oregon coast—
a lovely lonely inn

Scattered on a small rocky peninsula into the Pacific are the ten cottages of West Shore Manor, a place with the salt air, wind-torn pines, and remote, end-of-the-world feeling indigenous to places on the Oregon coast. Seals play beyond the breakers; guests sometimes fish for sea bass in the surf, or gather the agates and blond driftwood left by low tide. Although morning coffee and newspapers are brought to the cottages (some with sea views, most with fireplaces for tweedy weather), real breakfast and dinner are served in the fir-panelled main lodge. A cottage and two meals for one person, $18 a day; the address, West Shore Manor, Otter Rock, Oregon.



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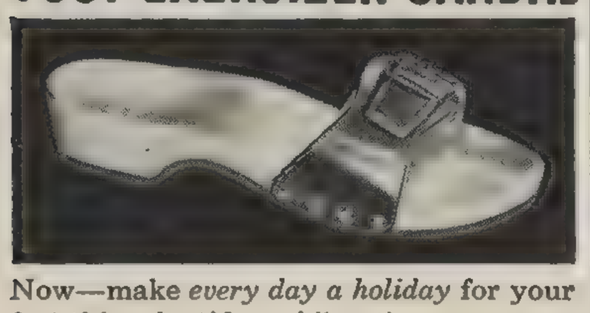
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THE PLUMS OF CURIOSITY

(Continued from page 83)

years ago meant "ether" and the first reliable ether mask, but became associated with toothpaste and vitamins only twenty years and more after Dr. Squibb's death. As a Quaker, since he would not be killing people but making them well, Dr. Squibb felt that he could serve as a doctor in the Navy.

Outraged that patients with smallpox died by reason of inefficient vaccine, his indignation intensified upon finding drugs wormy or decayed or adulterated with chalk, bark, plaster of Paris, he resolved to obtain an appropriation for a laboratory that would manufacture pure drugs of uniform strength. He began it himself when his application was denied; he was impeded for years by legislators who hesitated, stagnated, and closed the fist, restricting funds, as today, for misuse as folly dictates. Dr. Squibb would not patent his discoveries, saying they were "for those who needed them."

He probably would disapprove of the design, "Squibb," in magnified letters on the building of Furman Street and the river, but indeed would approve of George S. Squibb, his great-grandson and one of the firm's experts, present with Miss Margaret Squibb and city dignitaries at the dedicating of the plaque in Squibb Park on September 23, 1959. The Park, antiseptically airy, has a kind of seaside bleached look.

Among Brooklyn streets, the names Ocean, Surf, and Mermaid are self-explanatory. The origin of Willow Street is less obvious, although at No. 27 there is still one remaining willow, all curves and angles as though by Harunobu. (Willow became official, it is *said*, when a Miss Middagh, undetected, substituted for the name "Jones," shingles on which she had painstakingly inscribed "Willow.")

The frame house of coldish lizard blue at No. 27 is the one with the willow. Its rectangular doorstep is reached by six steps, the first three rising in a curve, emphasized by the swirl of the railing emphasizing the curve of the steps. In Brooklyn, a wreath, square knot, or part of a chaplet sometimes ornaments the keystone above a white door; but on Willow Street the doors are black or green, their brass knobs complementing the old-style italic numeral in gold leaf on glass above the door. The numeral is usually repeated, one above the left and one above the right double door, with a gold dot between. One door, unlike any other, is divisioned in small squares with square glass above, the lace behind the glass being of the same design as that of the parlour curtains—a needlework tracery of flowers and vines on transparent net.

On Montague Street there is an eminent stationer, McDonough and Company, where invariably a clerk in hiding emerges unexpectedly, with an eye for the fretful itinerant—swift to produce an Esterbrook selective numbered list, Norma pencil, non-curl carbon paper, or other product. Your dog may wait inside but not among the merchandise. Brooklyn has, in a Womrath's nearby, a really literary bookstore; the young saleswoman being a bookman who knows what the wanted thing is and where to find it—a paperback, an art study or small expensive book of poetry among the hardbacks, a greeting card (Swiss flowers or cats-in-costume) well apart from the books and of a grown-up nature—like rice, wheat, or corn-checks from Checkerboard Square.

Of the several florists, all meriting a compliment, E. Frank, with many fresh flowers in small space, is willing to provide a gardenia not made offensive by silver sparkles, starched net, or cotton-backed ribbon.

One of Brooklyn's *objets d'art*—with Herculean potentialities—is in the vault of the Williamsburgh Bank on Hanson Place: a Mosler safe, with the look of Cartier platinum and the burnish of a watch interior, its lustre maintained year after year without a flaw.

Brooklyn has given me pleasure, has helped to educate me; has afforded me, in fact, the kind of tame excitement on which I thrive.



Spot report on the fake-fur rage

Trenchy, cardiganized, spotted like leopard—a coat doesn't really need another thing for success in the young coat-world but a little gob of bright velvet, as here, and long, sleeve-meeting gloves that edge it right up to look status. By Dani Jr., of Dynel-and-mohair (Sidney Blumenthal fabric); about $110. At Lord & Taylor; Montaldo's; Halle Bros.

DRAWINGS BY DAVID CARLSON

"THE BEST OF THE BEST"

(Continued from page 107)

gether in a changing world.

Fifty-seven years ago, Lizzie got a job at Purdue, Frederick & Co. It paid $7 a week for six full days. The job was just pasting labels on Dr. John P. Gray's Compound, a kind of tonic with sharp sherry (11 per cent alcohol) flavor to it. Seven years after Liz had been pasting labels, she got a similar job for Martha. They liked the work. They never married.

First they worked at 15 Murray Street. When the plant moved to 298 Broadway, they moved with it. About thirty-four years ago, another move took them to Christopher Street, west of Hudson, still pasting labels; still wrapping the bottles. Forty-eight years ago Lucy White, a Bronx girl, was hired. They worked on through the years.

When the Strattons owned the plant, long ago, the girls not only made their own lunches, but broiled the chops, each day, for the Strattons. One day Liz would buy a cake or a pie on the way to work. Another day it would be Martha, or Lucy. They always made their own coffee—and still do. They were happy; never dreamed of, or wanted, change.

The Dr. Gray bottles changed a little. Once they were white-topped, now they are black. The label was never altered, nor the 11 per cent sherry. In the first few decades the girls did the bottles in tissue paper and tied them with pink cord. They don't do that any more. They walked to work in the old days, or rode the horse cars; now it's the subway.

They rarely stayed away from the shop. Lucy and Liz have only five days of absenteeism on their records; Martha has only four. City pace stepped up all around them—planes spanned the skies, motor cars thronged the city streets, movies came, and talkies; radio and TV; wars disturbed the earth and ended. They went happily on with their labeling.

Three years ago Dan Schneider, master pharmacist, took over Purdue and Frederick. In his tour of the shop in Christopher Street he paused in the labeling room where a south light made lovely halos around pleasant-faced, white-haired women—Lucy and Liz and Martha, and Ellen Newman . . . who joined up five years ago. They looked up at the new owner and smiled—and went on pasting Dr. Gray bottles. Mr. Schneider looked up their service records, and whistled; studied their absentee records and whistled again. He saw that their wrinkled hands, even now, never stop at their work; that their little coffee klatsches and cake sessions do not interrupt. . . .

Mr. Schneider is glad, now, that he did not follow the blind Atom-Age policy—"off with their heads, if the heads are silvered." At 2 o'clock on Friday afternoon he will call a plant halt so that all hands may gather around the labeling and packaging table to honor Liz and Martha and Lucy and Ellen, all past 70 and all happy and tireless; girls who never changed in a world of constant and violent change.

In* Thomas Wolfe, *Elizabeth Nowell who was his literary agent, his friend, and his rescuer, has written a full, honest, and fascinating biography, a work she completed just before her death. Published by Doubleday, the book pulls into one bag Wolfe's difficulties, his indecisions, his triumphs that sometimes seemed to disable him. Among the most harrowing descriptions in this book is this one of Wolfe's death from miliary tuberculosis of the brain at Johns Hopkins on September 15, 1938. A nurse from the operating room came weeping down the corridor. "'He didn't operate,' she said. 'They opened up Tom's skull, and Dr. Dandy took one look and laid the scalpel down.'" Here, a happy passage of his wild feeling about nighttime in America.

During his trip to Boulder and the West he had already had one inspiration for a new and different book, one about nighttime in America, which he called at first *The Book of the Night* or *The Beast of the Night* and finally *The Hound of Darkness*. He had recorded the first germ of the idea for this in London four months earlier: "Frame of *The Hills Beyond Pentland*," he had written in his pocket notebook. "Chapter I, The Beast of the Night (America). A lion in the mouth sulfurous, in the maw ochreous—etc. Great medley of thoughts, scraps, darts, of a child's impressions." Then, in the course of his actual wanderings across "night-time America" all the way to the Pacific coast, he had expanded his conception of this material from a single chapter to an entire book. "At various times during the last month—at Boulder and elsewhere—I have discoursed very eloquently and persuasively about my book of the night, which is beginning to interest me more and more all the time." he wrote to Perkins from Reno on September 12. "I have told how much of my life has been lived by night, about the chemistry of darkness, the strange and magic thing it does to our lives, about America at night: the rivers, plains, mountains, rivers in the moon or darkness (last night, by the way, coming up here through the Sierra Nevadas there was blazing moonlight, the effect was incredibly beautiful)—and how the Americans are a night-time people, which I have found out everywhere is absolutely true. Now, I'm afraid I've talked too much—please don't think I'm fool enough to think anyone is going to, or can, 'steal my ideas,' but people have been immensely and instantly absorbed when I told about my book, and have at once agreed to the utter truth of it. I have got hold of an immense, rich, and absolutely true thing about ourselves, at once very simple, profound, and various—and I know a great and original book, unlike any other, can be written on it . . .

"It will be years before I do it, but it keeps gathering in me all the time. I don't know yet exactly what form it will take, or whether it can be called a 'novel' or not. I don't care—but I think it will be a great tone-symphony of night—railway yards, engines, freights, dynamos, bridges, men and women, the wilderness, plains, rivers, deserts, a clopping hoof, etc.—seen *not by a definite personality*, but haunted throughout by a consciousness *of personality*. In other words, I want to assert my divine right once and for all to be the *God Almighty* of a book—to be at once the spirit to move it, the spirit behind it, never to appear, to blast forever the charge of 'autobiography' while being triumphantly and impersonally autobiographical." . . .

Wolfe never wrote his "book of the night," but during the last three years of his life he wrote great chunks of lyrical material for it. Some of these finally found a place in *The Web and the Rock* and *You Can't Go Home Again*, but the essence of the book was embodied in a short piece which appeared in the February 1, 1938, issue of Vogue.

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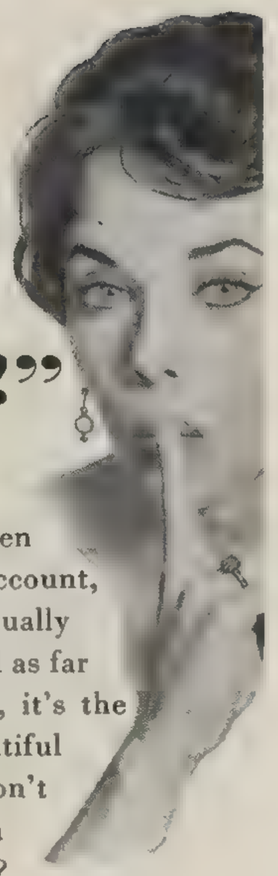


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New young rain helmet; open-air tweeds



Above: New way to weather a storm—and most other kinds of weather as well: soft oval helmet of pale putty-brown cotton poplin, square-topped, with a drawstring tie; it's Zelan-processed for long-lasting water-repellence. Of Reeves fabric, about $3. At Lord & Taylor; Hudson's. *Right:* Country tweeds—dress and jacket in a warm beige-rust-and-black mix. The dress has a crew neckline, long sleeves, a swing of pleats. By Junior Sophisticates, of Stevens wool, about $100; Bonwit Teller; Vandevers. The cognac velvet beret by Madcaps; at Bonwit Teller.

DIANA WYNYARD

(Continued from page 111)

sparing as one gets older. She wears a light, clear corally lipstick, and draws it straight across the bow of her upper lip (a technique that projects her half-moon lilt of a smile delectably); never touches rouge; adores extra eyelashes for galas; and always uses a very pale camellia-coloured base on her eyelids rather than shadow. Lynn Fontanne introduced her to this trick of highlighting; the idea being, "If you've got lids, *have* lids!" (The converse of which is: "There's no point in highlighting what you haven't—it makes faces look so boring and starlet-y.") Finally, she wouldn't dream of applying a tick of make-up without a good strong light and—if it can be managed—a triple mirror. Although she once wore her hair in a coronet of braids, and once had it clipped to a fare-thee-well, she considers her present coif—a thick French knot and a charming disarray of bangs—her stamp. It has been since the war. The colour, however, is new. "I was born white-blond," she explained, "then I went happy-mouse, then, last year, I started to go grey. Ever since, I've been having it twiddled with." The twiddling has resulted in a soft reddish blond colour with which she is completely satisfied. We could understand why.

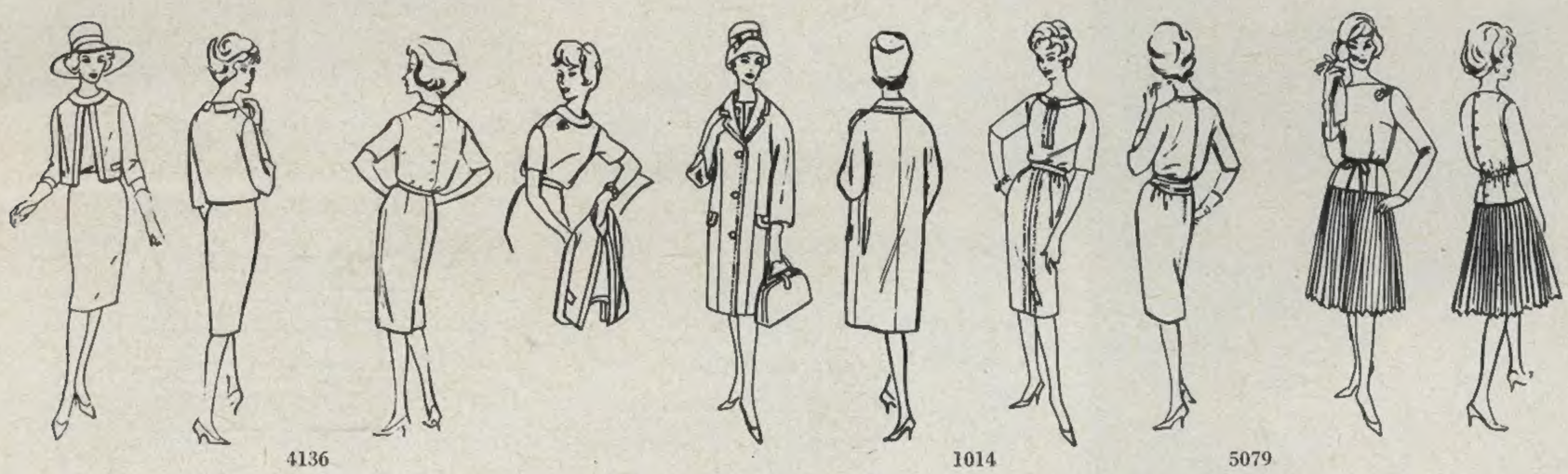


The piebald put-over: fake pony skin

Riding the autumn rave for fake furs: a put-over of bogus pony skin—a deep pile rayon-and-cotton fabric dappled in brown and white. Its tailored dash appears here over slim brown pants of supple suèded cotton. Both by Anne Fogarty: the blouse, about $18; pants, about $15. At Saks Fifth Avenue; Harzfeld's; Meier & Frank.

VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 124-125)



4136 1014 5079

Left: Vogue Pattern 4136. Suit with its own blouse, the skirt straight (here) or box-pleated. Sizes 10 to 18. For size 14: for the jacket and skirt, 2⅛ yards of 60″ fabric; for the blouse and the jacket lining, 2¾ yards of 45″ fabric. Price: $1.50.
Centre: Vogue Pattern 1014. Dress and a slim coat; sizes 10 to 18. For size 14: for the coat, 3⅜ yards of 54″ fabric; for the dress and coat lining, 5 yards of 45″ fabric. $2.50.
Right: Vogue Pattern 5079. Two-piece dress, a put-over with pleated skirt (here) or slim skirt. Sizes 10 to 16. For size 14: 3⅜ yards of 54″ fabric, with or without nap. $1.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: California and Connecticut residents please add sales tax. These patterns will be sent third class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.

The Vogue Pattern fashions shown on pages 124-125 will be seen in fashion shows at the following stores:

Boston, Mass.....Jordan Marsh	Los Angeles, Calif.....Bullock's	Portland, Ore.....Meier & Frank
Chattanooga, Tenn.....Miller Bros.	Louisville, Ky.....Stewart Dry Goods	San Diego, Calif.....Marston's
Columbus, Ohio.....F. & R. Lazarus	Minneapolis, Minn.....The Amluxen Co.	San Francisco, Calif.....The White House
Dallas, Tex.....A. Harris	Oklahoma City, Okla.....John A. Brown	Santa Ana, Calif.....Bullock's
Hartford, Conn.....G. Fox	Pasadena, Calif.....Bullock's	Seattle, Wash.....Frederick & Nelson
Lexington, Ky.....Stewart Dry Goods	Philadelphia, Pa.....Strawbridge & Clothier	Washington, D. C.....Woodward & Lothrop
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EZRA STOLLER



SWIMMING POOL AT THE WRIGHT LUDINGTON HOUSE

COLLECTOR'S HOUSE

(Continued from page 137)

That care for detail shared by Wright Ludington and his architect, Lutah Riggs (who was named this year a Fellow of the American Institute of Architects), shows in, among other places, the perfectly scaled columns and capitals of the twin terrace pavilions, their massive roofs seeming to float delicately. In the startlingly troughed but classic swimming pool, the simple, surprising addition of the column with its fragment of a Greek figure suggests, imaginatively, a reflecting pool.

Although most of this house is black and white, there are small amounts of extraordinary, subtle colour: the dusky beaten gold in Mr. Ludington's bedroom, the cool greige in his sitting room, the strong deep green and faded yellow in the entrance hall. (Mr. Ludington sometimes picks up a paintbrush to touch up walls, mouldings, or furniture.)

In this house designed for entertaining without much help, Mr. Ludington manages with one couple. Guests usually have drinks on the pooled terrace, coffee in the drawing room. In the oyster-white dining room of the main house, with its black terrazzo floor and glass doors leading to the dining terrace, white shelves, cantilevered from the walls, hold Waterford crystal candelabra and a collection of white faïence. Above, hang blue-and-white delft plates, part of a collection which once belonged to his mother. The white chairs have black leather pads, the black dining table, a slate top. Beneath silver plates and black lacquer soup bowls, there are sometimes black lacquered palm leaves in place of mats. In one corner of the room stands a Zadkine ebony torso, its effect the greater for being played down.

Although most of Mr. Ludington's paintings and sculpture are twentieth-century, he keeps in the drawing room a collection of older objects—an Egyptian head and bas-relief, Sumerian and Etruscan pieces, a Florentine figure of the Madonna. Although he admires the abstract expressionists, he owns few of their paintings (one Jackson Pollock hangs in the main house), and has called the direction of his collection "romantic, emotional." Whatever its direction, the effect of this house by the Pacific is electric, sharp, beautiful.

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